

TWO SPIRIT

By

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FADE IN:

INT. ZUNI PUEBLO HOUSE -- DAY

The house is dim except for some rays of light creeping in from the windows. SHA'SHIMA, a middled aged majestic looking indian, is seated calmly in a chair as a indian WOMAN is brushing her hair.

Sha'shima grabs JEWELRY off a nearby stand and puts them on.

Their movements are very fluid and ritualistic.

Two young boys, KWIWISHDI and TEHAYA, are seated together watching with fascination.

Tehaya is leaning affectionately on Kwiwishdi. His other arm rests upon his dog, HANTA, who lays with his head on Tehaya's lap.

Kwiwishdi is a boy about twelve years old with very pretty delicate features.

Tehaya is a boy about thirteen, but is dressed in female attire complete with a *MANTA* -- a traditional short female dress that hangs down around the knee.

He is mentally challenged, with a gentle disposition and features that somewhat resemble a person with down syndrome.

SHA'SHIMA
(to Kwiwishdi)
Child..

She motions to the dresser.

Kwiwishdi quickly goes to the dresser and grabs three small PIECES OF WOOD carved in cylinder shapes. He hands one to the woman. Kwiwishdi examines the others in his hand. Sha'shima eyes him amusingly.

The woman has Sha'shima's hair parted in two and swiftly wraps up one side around the wood and leaves it firmly upon the back of her head. Kwiwishdi hands her the other, and she wraps the other side up.

SHA'SHIMA
You have one left, but I have no more hair.

Kwiwishdi smiles looking down at it.

SHA'SHIMA
Come.

Sha'shima takes the wood, turns Kwiwishdi around, and wraps one side of his hair up. He turns around smiling to Tehaya who covers his mouth and giggles.

GIRL (O.S.)
(through the window,
from outside)
Kwiwishdi! Your mother is looking for you. She needs help with the corn meal!

Kwiwishdi turns to Sha'shima who smiles kindly at him. Kwiwishdi kisses her cheek, then hurries out the door.

EXT. ZUNI PUEBLO -- CONTINUOUS

The pueblo is thriving with energy.

As Kwiwishdi hurries home we see various shots of the pueblo and it's inhabitants busy working and taking care of all sorts of business. It is full life with dogs, chickens goats and all sorts of animals running freely.

Kwiwishdi passes by a house where an old blind woman is seated at a chair. He stops and greets her kindly with a

kiss on the cheek, the woman touches him affectionately, he continues on.

INT. KWIWISHDI'S HOUSE -- CONTINUOUS

He arrives home and is greeted warmly by his MOTHER and his AUNTS who are doing housework and preparing food.

MOTHER

Child. I need you to go gather the corn for the corn meal.

AUNT

(noticing one side of his hair is up and laughing)

You left home earlier a boy, and now you come back to us, half boy, half girl!

Everybody laughs, Kwiwishdi turns red, and she kisses him on the head.

EXT. ROAD ON THE PLAINS ABOUT TWO MILES FROM THE PUEBLO -- DAY

Title card appears:

NEW MEXICO TERRITORY 1881

A horse drawn carriage is making its way toward the pueblo.

Next to it are three MEN on horseback, two SOLDIERS, and in the middle is GENERAL ROSSMORE; a six foot, four rugged man with chiseled features.

In the carriage is MARY HODDLER; 21 years old, pretty, yet simple, almost "nun-like". She looks out the carriage toward the pueblo. In one hand she holds her SHAWL tight around her shoulders, in the other hand is a BIBLE on her lap.

An old haggard indian WOMAN carrying a basket passes them in the other direction. She and the General lock eyes, as they eye each other with equal contempt.

GENERAL ROSSMORE

(in disgust)

These people are filthy. I always thought that if I ever came back here it'd be to burn the place down, not to help educate them.

He turns toward Mary who is watching him. She can't hear

him but his face tells enough. He quickly smiles and tips his hat to her. She doesn't respond.

EXT. PUEBLO MAIN PLAZA -- MOMENTS LATER

Kwiwishdi is gathering corn into a basket. He stops as he notices the carriage and the horsemen enter the pueblo.

As they make their way the Zuni eye them with a mixture of curiosity and suspicion.

Children run along side the carriage trying to look in. Mary peers out the window timidly. A CHILD jumps up and startles her. General Rossmore struts along looking down on everyone.

They pull up to the front of a SCHOOL HOUSE next to a small Christian CHURCH with a high steeple, topped by a cross in the middle of the pueblo.

FATHER MILTON, a priest of about sixty five, rushes out to greet them. He is a kind plump man with glasses. He opens the carriage door.

FATHER MILTON

Mary, how good to see you.

MARY

Hello Father Milton.

FATHER MILTON

I hope your travel wasn't too exhausting.

MARY

It was quite comfortable thank you.

Father Milton stiffens as he notices General Rossmore.

FATHER MILTON

General.

GENERAL ROSSMORE

Father.

Father Milton eyes the soldiers' WEAPONS.

FATHER MILTON

I assure you the arsenal wasn't necessary, we are all quite peaceful here.

GENERAL ROSSMORE

Our presence is merely to see that

Miss Hoddler settles in safely
Father.

Kwiwishdi walks by slowly, carrying a BASKET and watching
them curiously. Father Milton calls him over.

FATHER MILTON

Mary this is Kwiwishdi.

Father Milton puts his hands upon Kwiwishdi's shoulders
affectionately.

MARY

(sweetly)

Hello Kwiwishdi. My name is Mary
Hoddler.

Kwiwishdi smiles coyly and nudges back shyly onto Father
Milton.

FATHER MILTON

Kwiwishdi is one of the brightest
children in the pueblo. His English
is remarkable. I've asked him to
assist you in settling in and
familiarizing yourself to pueblo
life.

They look down to find Kwiwishdi touching and examining
Mary's dress.

FATHER MILTON

(amused)

All right Kwiwishdi, get back to your
chores.

MARY

Bye Kwiwishdi.

Kwiwishdi slowly walks away, curiously looking back at them
over his shoulder.

Father Milton motions to DYAMI, a tall handsome strapping
indian man patiently waiting nearby.

FATHER MILTON

Dyami, will you unload Miss
Hoddler's things and take them to her
room please?

Mary is taken-aback by him.

FATHER MILTON

Come now. Let me show you the

classroom.

They walk.

FATHER MILTON

You've arrived on a rather exciting week Mary. It's the beginning of the great Shalako ceremonies. The whole pueblo is in a stir. It may benefit you to learn a bit about the people whom you've taken up with.

MARY

I was under the impression our job here was to help steer these people towards a more American way of life.

They stop just at the classroom steps.

A beat.

FATHER MILTON

(flatly)

Well. I suppose you're right.

INT. CLASSROOM -- CONTINUOUS

They enter a slightly run down small classroom. The floor and the furniture are covered with dirt.

FATHER MILTON

I apologize for the state of things. With the bulk of the pueblo preparing for their ceremonies, there was no one available to clean it. And at my age I'm all but useless.

MARY

(sweetly)

Oh Father, you look wonderful.

Father Milton walks over to the window.

FATHER MILTON

(chuckles)

Lying is a sin young lady. But lying to a priest is a mortal sin.

He opens the curtains and dust flies everywhere.

He coughs and waives his hand in front of his face. Mary pulls out a HANDKERCHIEF and covers her mouth.

Father Milton addresses Mary in a more serious tone.

FATHER MILTON

My personal affinity towards you
aside, I had other motives for
requesting a new teacher here.

(a beat)

The previous teacher was extremely
undesirable. She was arrogant,
forceful, and went as far as to hit
some of the children. And Zuni
parents *never* strike their children.

A beat.

FATHER MILTON

The Zuni here are very proud people
Mary. If you want to reach them you
must do it cautiously, and remain
ever respectful. The light of the
Lord will show them the way.

Mary smiles.

FATHER MILTON

(upbeat)

Now! Go get settled in so you can
join me for tea! There are some
people I want you to meet.

INT. MARY'S HOUSE -- MOMENTS LATER

She arrives and the door is ajar. She walks in slowly and
looks around. The one room house is modest but well kept
and clean.

An abrupt noise startles her.

It's Dyami arriving with her last TRUNK. He smiles as he
sets it down.

He stands there smiling. She stands uncomfortable clutching
her shawl.

MARY

Oh!

She reaches into her purse, pulls out a COIN and hands it to
him. He looks at it curiously and confused. Then smiles,
nods his head and leaves.

A beat, as Mary contemplates what happened, then closes the
door.

She removes her shawl, grabs her bag and removes her Bible,

which she sets on the night stand.

EXT. PUEBLO -- LATER

As Mary walks to Father Milton's, she watches curiously, as Tehaya unwraps corn with a group of girls.

INT. FATHER MILTON'S HOUSE -- MOMENTS LATER

Mary enters the house as Father Milton is at the dinner table talking with a BARBARA SCHILLING, a woman in her thirties, with an intellectually confident demeanor uncommon for a woman of the time.

FATHER MILTON
(standing up)
AAh, Mary. This is Barbara Schilling. She is an anthropologist here studying the Zuni.

MARY
How do you do?

BARBARA
Welcome.

MARY
Thank you.

They sit.

BARBARA
Father Milton informs me that this is your first time on an indian pueblo.

MARY
Yes. It's all a bit overwhelming.

Father Milton pours Mary some tea.

BARBARA
Don't feel intimidated. Although the Zuni can be stubborn people, they are also very welcoming and respectful. I do hope you find more success than your predecessor.

FATHER MILTON
Don't let Mary's youth fool you. She is extremely capable.

He smiles proudly to Mary.

Sha'shima and Kwiwishdi walk toward the open door. A small

herd of children are around Sha'shima all vying for her attention.

Sha'shima and Kwiwishdi enter as the other children huddle at the door watching and giggling.

Sha'shima is impeccably dressed in clothing with patterns of the highest detail. She walks with an air of graceful royalty, yet without arrogance.

FATHER MILTON

Mary.. May I present the illustrious, Sha'shima.

Mary is in awe.

MARY

How do you do?

Sha'shima nods warmly. Her and Barbara nod in acknowledgement of one and other. Kwiwishdi nestles next to Father Milton, who gives him a cookie from the table.

MARY

Hello Kwiwishdi.

KWIWISHDI

Hello Miss Mary.

SHA'SHIMA

(in broken English)

How do you enjoy our pueblo, Mary?

MARY

It's very lovely. I am very much looking forward to your ceremonies.

SHA'SHIMA

We love to have you. Please be at home here.

FATHER MILTON

Kwiwishdi is seeing to any needs she may have.

Sha'shima gazes deeply into Mary's eyes for a moment. Then turns to Kwiwishdi...

SHA'SHIMA

(in Zuni)

Be kind to this woman. She will help you one day.

She rises.

SHA'SHIMA

Much to do for tonight.

Mary and Father Milton stand up.

SHA'SHIMA

Please join us tonight.

MARY

Of course.

They exit and the kids all clamor around her again. Mary still staring after her...

MARY

She seems different from the other women I've seen here.

Barbara and Father Milton share a glance.

FATHER MILTON

Sha'shima is very beloved in the pueblo. Her presence here is a very powerful one.

Father Milton looks at Barbara who calmly takes a sip of her tea, as if biting her tongue.

EXT. MAIN PLAZA -- EVENING

The entire pueblo is in the main plaza.

In the center there is a group of men singing and beating drums as a group of youngsters are dancing in a line. Among them is Kwiwishdi and Tehaya.

We see Mary, Barbara and the General in the crowd watching. The General's soldiers near by.

The music and the dance is performed with much gravity and seriousness, with the exception of Tehaya who is grinning and laughing. Hanta sprints around them excitedly.

Tehaya falls out of sync and out of line with the other dancers and is bouncing around blindly.

The crowd laughs.

He bumps into the other dancers and falls on the ground giggling, as the crowd bellies over hysterically. Mary and Barbara share in the laughter. Kwiwishdi smiles at Mary as he helps Tehaya up.

The General is not amused.

EXT. MAIN PLAZA -- LATER

The mood has changed. Everyone is gathered around an elderly RAIN PRIEST telling a story in Zuni.

Kwiwishdi is with Mary and Barbara. The storyteller continues while Kwiwishdi interprets.

As the rain priest is telling the story there are several elaborately dressed Zuni acting the story out.

KWIWISHDI

Before finding the Middle Place, the great spirits roamed the underworld. These, our ancestors, were great FARMERS. One day on their travels they encountered the enemy HUNTER SPIRITS. There was a great battle, and during that battle a farmer spirit named Ko'lhamana was captured by the hunters...

We see one of the enactors get captured and taken out into the darkness.

KWIWISHDI

No one sees the spirit is missing until suddenly Ko'lhamana returned, but was transformed.

The enactor reemerges from the darkness, but it is Sha'shima, dressed very dramatically with a huge head dress.

KWIWISHDI

Ko'lhamana had been transformed into a being that they never knew before.

The battle enactment stops as they all gaze upon Ko'lhamana.

KWIWISHDI

It was Ko'lhamana, and yet it was not. And because of this, the spirit is now just called Lhamana. Because this great new spirit is not farmer or hunter, he is not man and not woman, Lhamana is now able to bring peace between the two enemies, and show them that they should work together to share all that the Great Mother earth has to offer.

Suddenly a loud shriek interrupts from out in the dark distance. Everyone goes still and silent, as we hear movement coming closer in the darkness. Children become frightened, Tehaya rushes to Kwiwishdi's side and grabs his arm.

KWIWISHDI

Kachinas.

Barbara straightens up excited.

MARY

What is it?

BARBARA

Spirits.

MARY

Spirits?

BARBARA

Not real spirits.... they're like shamans... they represent the spirit world.

The KACHINA'S slowly emerge out of the darkness. They are tall imposing figures, each with their own hideous mask. Their hair flailing out in all directions.

Upon their hands they have fashioned gloves which create an extension to their fingers, making them appear long a pointy.

They walk tall and lanky into the plaza and spread out among the crowd as they begin to hiss at the children.

KACHINAS

Children... children... mind your mother... do not mock your parents... do not soil the floor... you must take care of your elders... you must take care of your brothers and sisters...

BARBARA

This is incredible.

Mary looks on bewildered. The General eyes them cautiously, as if expecting them to attack.

Every child looks on frightened, some are crying grasping their mothers.

One Kachina steps up to a boy and points his long finger at the boy's face -- which is dirty.

KACHINA

Boy! You must keep your face clean!

The KACHINA grabs a canister from his hip and splashes it on the boy's face.

He then turns toward Kwiwishdi and Tehaya.

He slinks over to them as Tehaya peers out from behind Kwiwishdi all but in tears. Kwiwishdi stands tall as the Kachina bends down coming face to face with Tehaya. They eye each other for a moment, the kachina looking as if he's going to eat him.

The KACHINA suddenly pulls out a DOLL in the exact replica of himself and holds it up toward Tehaya.

Kwiwishdi moves aside. Tehaya smiles and takes the doll. The KACHINA stands up and lets out a howl in the air.

All the KACHINAS flip around their masks; on the other side is a clown-like mask.

Two begin beating drums and singing as they all start dancing in a very animated and silly way. The crowd begins to laugh and clap as they continue their antics. Some have disrobed revealing colorfully painted bodies and absurd attire. Women and children begin dancing with them.

Kwiwishdi and Tehaya dance with each other, Mary looks on clapping and laughing, the General is still unamused.

TWO KACHINAS rub up against each other, feeling each other up and down.

Mary smiles, slightly uncomfortably.

KACHINA 1 pulls a WOMAN over and they begin the same with her as she laughs coyly.

Mary stops clapping.

From under his robe, KACHINA 1 pulls out a large phallic toy.

The WOMAN covers her mouth and laughs, along with everyone else. Mary puts her hand up to her mouth.

The General, seeing all this, is about to explode.

KACHINA 1, then puts the toy at his groin, and the WOMAN kisses it. The crowd roars.

Mary turns her head and gasps.

The General has had enough, he rushes KACHINA 1, grabs the toy, throws it on the ground and seizes him as his mask falls off. The crowd goes silent.

GENERAL ROSSMORE

What the hell is the matter with you!
There is a lady present!

KACHINA 1 looks at Mary, who looks at him. She becomes embarrassed. Barbara looks annoyed.

Dyami puts a hand on his knife strapped to his belt, but Sha'shima stops him with look.

GENERAL ROSSMORE

(shaking him)
Do you understand me?

KACHINA 1 speaks in Zuni, frantically.

KWIWISHDI

He did not know!

All eyes turn to Kwiwishdi.

KWIWISHDI

He says he did not know it was bad.
He did not know that the white woman
did not like such things. He is
sorry.

The General loosens his grip and shoves him away. He stomps over to Mary.

GENERAL ROSSMORE

I'll take you home.

He grabs her arm and leads her away. The crowd hangs there in silence as if someone had just died.

Barbara, alone, looks around awkwardly.

EXT. OUTSIDE MARY'S HOUSE -- MOMENTS LATER

GENERAL ROSSMORE

I have to leave tomorrow morning but
I'll leave my men here for you.

MARY

Thank you but it's not necessary.
I'm here to teach these people, not
bully them.

GENERAL ROSSMORE

Miss Hoddler, these people are unruly
and vulgar. They're not to be
trusted. My men will stay here and
I'll return in one week.

Mary sighs slowly.

GENERAL ROSSMORE

Good night Miss.

MARY

Good night.

The General turns and walks away.

INT. CLASSROOM -- DAY

Kwiwishdi is wiping down the desks as Mary is sweeps the
floor.

She sweeps some dirt out the front door and stops.

MARY'S POV -- we see Tehaya outside playing with some
GIRLS.

CUT TO:

EXT. MAIN PLAZA -- MOMENTS LATER

Kwiwishdi is talking to Tehaya as Mary stands by watching
them in the distance.

They walk toward Mary. Tehaya is carrying his KACHINA DOLL.

MARY

Hello Tehaya. My name is Mary.

Tehaya smiles and nods shyly.

MARY

Will you be attending class?

Kwiwishdi translates. Tehaya answers.

KWIWISHDI

He says he cannot go to school
because his head is not strong. And
his mother and his sisters need his

help around the house.

MARY

House work is for girls Tehaya.
Aren't you a boy?

Translation...

KWIWISHDI

He says he is not a boy or a girl...
but still he is both.

Mary furrows her eyebrows.

MARY

Why do you dress as a girl? If you
were born as a boy, that's the way
God intended you to be.

After Tehaya answers he turns and leaves, back to play with
the girls.

A beat.

MARY

What did he say?

KWIWISHDI

(finding the right
words)

He says you do not love all peoples
the way you should. That is why you
do not understand.

Mary stares after Tehaya, puzzled.

Dyami walks past carrying bales of hay over his shoulder.
He smiles at Mary.

NEAR BY HOUSE

An androgynous teenager, ALAQUA, stands in the doorway
holding a hair brush. Naked except for a blanket, he is
flirtatiously saying goodbye to a man.

ALAQUA

(to Dyami)

Hello handsome!

Dyami smiles at him. He is used to the flirting.

ALAQUA

When are you going to come to my
house so I can take care of you!

DYAMI

And how is your penis today?

Everyone in earshot laughs.

Alaqua throws the hair brush at Dyami, storms back in the house and slams the door.

MARY

Who is that?!

KWIWISHDI

That is Alaqua. She is known to have many men friends in the pueblo.

The meaning hits Mary. She pulls her shawl tighter around her.

INT. FATHER MILTON'S HOUSE -- EVENING

Father Milton, Barbara and Mary are having afternoon tea. Mary seems pensive.

FATHER MILTON

Mary you seem troubled.

MARY

(sighs)

I'm concerned about the environment the children have here. They seem to be happy enough, but all they are interested in is running around and playing like farm animals.

FATHER MILTON

Hmm.

MARY

I spoke with that young boy Tehaya today and it's as if he's not interested in education at all.

FATHER MILTON

Tehaya is a rather exceptional case.

Mary begins speaking in a hushed tone, as if saying something taboo.

MARY

And he insists on dressing as a girl. Why do his parents and the whole of the pueblo tolerate this?

Father Milton and Barbara glance at each other.

FATHER MILTON

It's not a question of tolerance,
Mary. Because it is in fact *normal*
to them.

Mary is at a loss for words.

BARBARA

The anthropological term for them is
BERDACHE.

BEGIN CROSS-CUT MONTAGE.

INT. SHA'SHIMA'S HOUSE -- EVENING

Sha'shima is in her chair applying makeup, as Kwiwishdi
brushes her hair.

BARBARA (V.O.)

The Zuni call them LHAMANA. The Zuni
view biological sex, and gender as
two different entities.

FATHER MILTON'S HOUSE

BARBARA

If a young boy exhibits a desire to
do the work of a female, that desire
is nurtured, not condemned.

Mary listens -- dumbfounded.

BARBARA

In fact, to have a lhamana in your
family is considered a blessing by
the Gods.

MAIN PLAZA

Sha'shima, now fully adorned is giving her blessings to
various people, including new-born babies. Kwiwishdi at her
side assisting with a bushel of burning sage.

BARBARA (V.O.)

They're esteemed at the highest level
of spirituality due to the Godly dual
nature of their souls.

FATHER MILTON'S HOUSE

BARBARA

They're a physical reflection of a
ineffable God -- and treated as such.

They sit in silence for a moment.

Then, Mary addresses Father Milton.

MARY

I assumed my... our... position here
was to rid these people of their
ancient superstitions.

FATHER MILTON

It undoubtedly is, but these things
take time Mary. The Zuni are an
extremely spiritual people, and the
lhamana are very dear to them.

Father Milton places his hand on Mary's.

FATHER MILTON

Just be patient. We have time.

Barbara sips her tea.

EXT. PUEBLO -- NIGHT

A group of youngsters are gathered around a fire watching
Sha'shima, who is styling Kwiwishdi's hair, while Kwiwishdi
is styling Tehaya's hair.

The whole 'event' is observed by the kids with adoration and
fascination.

Mary stands a short distance away at her front door
watching.

EXT. PUEBLO -- AFTERNOON

Kwiwishdi is helping Dyami in his attempt to tame a wild
horse.

At first the horse is shifting skittishly.

Then he begins bucking wildly.

Mary watches in the background, growing more and more
concerned. Suddenly the horse jumps high and Dyami loses
grip of the rope around the horse's neck and he falls on the
ground. Kwiwishdi rushes in to try to take the rope.

Mary edges closer concerned for him, yet keeping distance.
Kwiwishdi's small frame is all but getting thrown in the air
as he suddenly gets tossed on the ground.

MARY

Kwiwishdi!

KWIWISHDI

It is fine Miss Mary. I am stronger
than the horse!

He rushes back in. Now both him and Dyami are attempting to grab the rope. Kwiwishdi gets bucked in the face and falls back again, this time harder. Mary kneels down to help him up.

MARY

All right, no more!

KWIWISHDI

(dazed)

I am *not* stronger than the horse.

INT. MARY'S HOUSE -- MOMENTS LATER

The mood is quiet and peaceful now in Mary's small house. She is attending to Kwiwishdi's wounds as he winces.

MARY

You were very brave with the horse
Kwiwishdi.

He straightens up and butches it up a little.

KWIWISHDI

Yes. I prefer to work with my aunt's
and my sisters, but that does not
mean I cannot work like a man too.

MARY

Yes I see that.

There is a silence for a moment as they contemplate each other.

KWIWISHDI

Miss Mary?

MARY

Yes?

Her voice has become soft and calming now.

KWIWISHDI

Where do *your* people come from?

MARY

Well. I was born in a town not too far away from here called Albuquerque.

KWIWISHDI

(curling his eyebrows)

Al... ?

MARY

...Buquerque.

She reaches into a drawer.

MARY

Here.

She pulls out a POSTCARD with a picture of a large school, and the words -- ALBUQUERQUE BOYS' DAY SCHOOL.

KWIWISHDI

(slowly)

Al-ba-kre-kee.

MARY

Very good.

A beat, as Kwiwishdi absorbs the words and the picture.

KWIWISHDI

But, before that? You're people were not always here.

MARY

I don't really know Kwiwishdi. I never had a family. I grew up in an orphanage.

Kwiwishdi squints his face.

KWIWISHDI

What is that?

MARY

It's where kids get sent when their parent don't want them.

He ponders this for a moment.

KWIWISHDI

Miss Mary?

MARY

(slightly smirking,

she is enjoying the
conversation)

Yes?

KWIWISHDI

Why did you leave your home to come
and teach indian children?

She stops cleaning his face and looks at him in the eyes.

MARY

Because I believe it's what my God
wants me to do.

KWIWISHDI

(smiles)

I am glad your God sent you here

She smiles at him.

MARY

You're all done.

Kwiwishdi gets up and walks to the door, taking the postcard
with him.

MARY

Kwiwishdi?

He turns around. Mary is more serious now. She inhales
slowly, then...

MARY

Why do you wish to be lhamana?

KWIWISHDI

Because I believe it is what my God
wants me to do.

He smiles at her, turns and leaves

EXT. PUEBLO -- EVENING

We see a beautiful shot of the sun beginning to set against
the pueblo.

CUT TO:

EXT. PUEBLO -- CONTINUOUS

Barbara watches at a distance as Kwiwishdi, Tehaya, and an
ELDERLY WOMAN are performing a very intimate-looking ritual.

Mary comes up and stands next to Barbara.

BARBARA

They're planting prayer sticks. They
plant them with feathers so the
spirit bird will fly them to the
Gods.

The elderly woman notices the two women and motions them
over. They're not sure what to do.

Kwiwishdi walks over.

KWIWISHDI

Miss Mary, come pray with us.

He grabs her by the hand to bring her over. She reluctantly
goes.

The two women are greeted warmly by the elderly woman who
talks to them in Zuni, not caring if they understand or not.

She hands Barbara a stick.

KWIWISHDI

She says you must plant male sticks,
because all though you are a woman,
you do the work of a man, and have
the heart of a man.

She hands one to Mary also.

MARY

Thank you.

Kwiwishdi translates.

KWIWISHDI

She says you are lost. And you must
pray to be found.

Kwiwishdi leads -- holding the stick to his chest, as he and
the rest murmur prayers.

They raise their sticks up to the sun, which is setting
behind the mountains. Mary and Barbara follow suit.

Kwiwishdi kneels and plants his stick. Then helps Mary
plant hers.

They notice Tehaya who is having difficulties keeping his
stick up right in the dirt -- they share all share a laugh.

SHA'SHIMA (O.S.)

Child.

They turn and we see Sha'shima accompanied by Kwiwishdi's Sister, Aunt and Mother. Sha'shima is holding a bow and arrow. Kwiwishdi's Mother holds a basket.

SHA'SHIMA

Come.

Kwiwishdi and Tehaya begin to walk with them. Mary looks at Barbara -- "*what's going on?*". Barbara shrugs her shoulders. They follow.

EXT. MAIN PLAZA -- CONTINUOUS

They enter the main pueblo where there are a number of people waiting. They lead us into a clearing where there is a small hut built of brush.

They hand Tehaya the bow and arrow and the basket. He rushes and puts them in the hut.

BARBARA

Oh. It's a test.

Mary looks at her puzzled. Sha'shima and Kwiwishdi's family embrace him and kiss him one by one.

Then he makes his way into the hut and disappears inside.

The rain priests begin singing a song. We see the GENERAL'S SOLDIERS approach.

After a moment the drummer starts in; a slow and melodic tune. Soon the tempo begins to slowly increase. Dyami, carrying a torch, walks over to the hut and starts it on fire.

MARY

Oh!

BARBARA

It's all right!

Mary stares, frozen. The music is at a frantic pace as people are dancing wildly around.

Suddenly Kwiwishdi bursts out of the hut wide eyed and heaving. In his hands is the basket. Mary sighs in relief. Tehaya hugs him. As does Sha'shima and his family.

BARBARA

It was a test. They we're giving him a choice.

MARY

A choice to live or die? Why would they do that.

BARBARA

A choice to live as a male or a female.

Mary suddenly realize what has happened.

BARBARA

He chose the *basket*, not the bow and arrow.

Mary looks toward Kwiwishdi. Some elderly women have taken his shirt off and are washing him with water.

Then they begin to recite prayers and rub corn meal on him. They remove his pants and expose his full naked body.

Mary gasps and turns her head. Barbara notes it humorously.

SOLDIER 1 attempts to intervene and shoves one of the ladies aside.

Dyami rushes in and grabs SOLDIER 1, who punches him.

He stumbles back and rushes in again as SOLDIER 1 cocks his RIFLE.

They struggle for a moment.

BANG! -- The rifle fires off.

The crowd jumps and all become silent.

Dyami stumbles back and has to check himself to see if he's been shot. SOLDIER 1 stares wide eyed.

A beat.

We hear the sound of MOVEMENT off screen. Dyami turns.

It's Sha'shima, who's been shot in the chest. She shuffles a few feet then collapses on the ground. No one moves.

A suffocating silence. The flickering of the fire is the only sound. SOLDIER 1'S jaw is dropped.

Then, quickly, Dyami draws his knife, and with a howl lunges at SOLDIER 1, stabbing him in the throat.

Mary covers her mouth in horror.

Dyami holds the knife firm as the two men are face to face, their eyes locked. SOLDIER 1 is gurgling as blood flows heavily down his chest. His body goes limp and he falls to the floor.

Again silence. Dyami turns his gaze toward the SOLDIER 2. The crowd follows.

SOLDIER 2 looks around, surrounded. He slowly and cautiously begins to walk backwards through the crowd. When he gets to the clearing he turns around, runs and disappears into the darkness.

INT. MARY'S HOUSE -- MOMENTS LATER

Mary bursts through the door followed by Barbara. Mary is sobbing and shaking uncontrollably.

Mary sits on her bed and curls forward in a fetal-like position.

BARBARA

Mary. Calm down. Listen to me. calm down.

MARY

Oh God!

BARBARA

Just relax and breath.

EXT. MAIN PLAZA -- CONTINUOUS

Sha'shima is still on the ground, clinging to life.

Elderly KINSWOMEN are knelt around her crying and praying, holding prayer plumes near her mouth.

Tehaya sits huddled up to Kwiwishdi, both of them streaming tears.

SHA'SHIMA

My family. Do not flow so many tears. My life road has been. I will go now to the Sacred Lake. Where it is you who I will cry for. For the the white man will keep coming.

(beat)

Kwiwishdi.

Kwiwishdi kneels down and Sha'shima places her hand tenderly on the back of his head.

SHA'SHIMA

It is up to you now child. Take care
of Tehaya, he needs you.

(beat)

It is all up to you now.

Kwiwishdi kisses her on the cheek.

Sha'shima takes a deep breath and exhales.

SHA'SHIMA

I will tell the Gods of you.

Her hand slowly falls limp at her side.

Sha'shima is dead.

INT. MARY'S HOUSE -- MORNING

Barbara is laid back on the chair watching Mary, who is
asleep on the bed still fully clothed.

Barbara gets up and peers out the window. The street is
completely deserted, still and the sun is rising.

She walks to the closet and pulls out Mary's TRUNKS which
rouses her.

BARBARA

We have to leave.

MARY

(groggy)

What? Why?

BARBARA

It's not safe anymore.

MARY

Of course it's safe, they won't harm
us, haven't done...

Barbara slams open the TRUNK lid.

BARBARA

(annoyed)

I'm not talking about the Zuni Mary.

She begins to pack Mary's things.

BARBARA

I'm talking about the General. What
do you think is going to happen when

that soldier arrives back and reports
what happened? It's just the excuse
he needs.

EXT. MAIN PLAZA -- MORNING

Sha'shima's bare body is laid out on a large clean BLANKET.
The elder KINSWOMEN, all of whom are weeping, are quietly
reciting prayers and bathing her with yucca suds.

INT. SHA'SHIMA'S HOUSE -- CONTINUOUS

Kwiwishdi slowly enters, his eyes swollen from tears.

He walks around the room touching and eyeing several items;
Sha'shima's...

-- HAIR BRUSH

-- CLOTHING

-- JEWELRY

-- KACHINA MASK

He sits in the chair and stares at himself in the mirror.

EXT. MAIN PLAZA -- MOMENTS LATER

The final preparations are being done on the body. We see
Tehaya looking on, no longer crying but in a sad daze.

An unrecognizable image comes into frame. Tehaya turns
toward it, and we see it is Kwiwishdi.

He is carrying Sha'shima's KACHINA MASK, wearing a MANTA,
and is in full lhamana dress -- he looks stunning. They
hug.

EXT. OUTSIDE MARY'S HOUSE -- CONTINUOUS

Mary and Barbara approach the carriage and Barbara gets in.
Mary stops and looks around.

MARY

Where's Father Milton?

BARBARA

He's not coming.

MARY

What? He has to come.

BARBARA

No Mary he doesn't. He wants to stay

here.

Mary sees the Zuni with Sha'shima's body slowly making their way to burial.

A beautiful LHAMANA is at the head of the march with a bushel of burning sage. She realizes it's Kwiwishdi.

Kwiwishdi turns and their eyes meet.

Kwiwishdi looks almost as if he is looking right through her. She see's nothing of the young care free boy she knew just a day ago.

Kwiwishdi turns away and they continue on.

BARBARA

If they only knew.

Mary sets her trunk down.

MARY

I'm staying as well.

Barbara quietly looks up at her.

CUT TO:

EXT. PUEBLO -- CONTINUOUS

Barbara's carriage wheels out of the pueblo as Mary looks on, her trunks at her side. She turns toward the burial in the distance.

EXT. OUTSIDE PUEBLO BY THE LAKE -- CONTINUOUS

FULL SHOT -- of the Zuni offering prayer, and preparing to bury Sha'shima.

FADE TO BLACK:

EXT. PUEBLO -- DAY

The mood in the pueblo has significantly changed. Everyone is still going about their daily chores, but with a melancholy that none has seen or felt before.

EXT. MAIN PLAZA -- EVENING

The pueblo is gathered around a fire listening to Kwiwishdi lament a beautiful song.

He is adorned in gorgeous dress.

His audience is in rapture -- he is the new *Sha'shima*.

Mary watches -- keeping a respectful distance away.

Kwiwishdi finishes the song.

The crowd remains still and silent as in a trance.

INT. HORSE DRAWN CARRIAGE -- DIRT ROAD -- DAY

Barbara is staring out the window. She sees an image pass by headed in the opposite direction. Then another.

They're soldiers. A few more pass by until she recognizes one of the horse riders; it's the General.

A CARRIAGE rolls by which is a HOLDING CELL, enclosed with bars on the back.

EXT. ROAD OUTSIDE THE CARRIAGE -- CONTINUOUS

Barbara sticks her head out and looks on after the General.

She then turns toward the opposite direction; the camera slowly follows her gaze and raises up above the carriage to reveal soldier after soldier, until finally that's all that can be seen in the horizon.

Barbara's carriage, dwarfed by the mass of soldiers, slowly makes its way through the desert.

EXT. PUEBLO -- DAY

The energy is somewhat back to normal now, with people getting back to their daily routines.

EXT. FOOTHILLS JUST OUTSIDE OF THE PUEBLO -- CONTINUOUS

Kwiwishdi and Tehaya are beginning their ascent up a small mountain -- Hanta hot on their heels. They each carry a hoe, and tools wrapped up in a blanket. They're going digging for clay.

Kwiwishdi begins SINGING their *FAVORITE SONG*; Tehaya smiles, and chimes in.

EXT. ROAD OUTSIDE OF PUEBLO -- CONTINUOUS

WE CAN STILL HEAR THE VOICES OF KWIWISHDI AND TEHAYA OVER:

More shots of the troops, closer now.

EXT. PUEBLO -- CONTINUOUS

THE SONG CONTINUES OVER:

-- Shots of the Zuni

-- Children playing

-- Dyami fixing a wheel on a carriage

-- Kwiwishdi's mother and his aunts fixing food talking and laughing.

EXT. ROOFTOP IN PUEBLO -- CONTINUOUS

THE SONG CONTINUES OVER:

A YOUNG BOY is sweeping the rooftop of his house and see's the soldiers approaching.

He drops the broom and darts off.

EXT. FOOTHILLS JUST OUTSIDE OF THE PUEBLO -- CONTINUOUS

Kwiwishdi and Tehaya walking and SINGING still.

They stop in a plateau, set their blankets down and begin unraveling them.

EXT. PUEBLO -- CONTINUOUS

THE SONG CONTINUES OVER:

The young boy runs up to Dyami frantically speak. Dyami rushes off, the boy follows.

EXT. FOOTHILLS JUST OUTSIDE OF THE PUEBLO -- CONTINUOUS

Kwiwishdi and Tehaya, SINGING and raking their hoes in the earth.

EXT. OUTSIDE PUEBLO -- CONTINUOUS

THE SONG CONTINUES OVER:

The General and his troops are just outside the pueblo.

THE SONG COMES TO AN END

The troops come to a halt.

GENERAL ROSSMORE

(to his FIRST
OFFICER)

When we get in there, do whatever you
have to do to keep our men safe.

FIRST OFFICER

Yes sir.

GENERAL ROSSMORE

Now gentlemen... Let's impress these
reds with the majesty of the United
States Government.

They resume their approach.

EXT. FOOTHILLS JUST OUTSIDE OF THE PUEBLO -- CONTINUOUS

Kwiwishdi kneels down and sifts through the dirt.

Finding an acceptable piece he lays it on a pile of clay on
the blanket he has spread out next to him.

EXT. PUEBLO -- CONTINUOUS

The troops enter the pueblo with the General at the head.
They spill out all over the place as the Zuni ease back
afraid; grabbing their CHILDREN.

Dyami, the young boy and several other MEN are in the center
waiting for them with rifles.

Other people are armed with anything they can find; HOES,
STICKS, etc.

The General struts along with an amused smirk on his face.
He comes up to Dyami and stops. The General takes notice of
Father Milton and Mary a short distance away with a group of
small CHILDREN. All is silent for a moment as both parties
eye each other. Then...

GENERAL ROSSMORE

We are here on two orders of
business. The first being that of
murder. Murder of an American
soldier. If you all want to kill
each other over here that's fine.
But when your savagery affects the
innocent lives of American soldiers,
that's when I have issue. Now I
don't know who did it. But I have my
suspicions.

SHOT OF DYAMI LISTENING

GENERAL ROSSMORE

I'm a fair man. It is my promise to
you that if you turn this scoundrel
over, he will get a fair trial, and
in turn get what he deserves. If you
refuse. We're gonna have us a

problem.

The General looks around at the blank faces. Most of whom don't even understand what he just said.

GENERAL ROSSMORE

Very well.

At this, the soldiers begin pulling their RIFLES out and cocking them.

Dyami and his men do the same as people begin cautiously edging away.

GENERAL ROSSMORE

It has also become clear that the education of your children on this pueblo has proved inoperative. And it is no longer safe for our teachers to exist here. So the United States government has declared it is in the best interest of all parties involved to remove your children from the pueblo henceforth...

Soldiers begin opening the two CARRIAGE CAGES as the crowd begins to stir.

GENERAL ROSSMORE

...And place them in an institution...

Panic in the crowd increases and the SOUND OF MOVEMENT AND TALKING INCREASES.

GENERAL ROSSMORE

(speaking louder)

...Where they will become functioning citizens of society.

Soldiers all over begin grabbing children and placing them in the wagons.

Complete hysteria has broken out by now as parents and adults attempt to flee with children.

Soldiers begin ripping children apart from their screaming parents.

Children are sobbing and crying uncontrollably all over the place.

Mary immediately rushes into the crowd.

FATHER MILTON

Mary! Mary we must leave, now!

She ignores him as she shields her mouth of dust with her handkerchief, and begins frantically scouring the crowd.

The General see's Father Milton disappear around a corner with several children.

Dyami and his men begin resisting the soldiers.

Alaqua is running and is seized by a soldier. He kicks and scratches furiously. It takes two soldiers to get him in the CAGE.

One INDIAN intervenes with a SOLDIER who is taking a child by whacking him on the head with the butt of his rifle.

The SOLDIER cocks his rifle at him and attempts to grab the child again.

The INDIAN lunges toward him again, and the SOLDIER shoots him in the chest.

EXT. FOOTHILLS JUST OUTSIDE OF THE PUEBLO -- CONTINUOUS

Kwiwishdi and Tehaya hear the SHOT and freeze.

Now they can also hear the SCREAMS. They drop their hoes and run back.

EXT. PUEBLO -- CONTINUOUS

The SOLDIER is abruptly shot from off screen and the child scurries away.

The General stiffens and looks for the shooter. Finding him we see it's the YOUNG BOY from the rooftop.

The BOY looks toward the General, then turns and runs. The General pulls out his rifle and gallops after him. Dyami points his rifle at him, but just as the General passes him, he kicks Dyami in the face. He falls to the ground and the General continues after the boy.

CUT TO:

EXT. PUEBLO -- CONTINUOUS

Back at the cages; panicked, sobbing children try desperately to get out as soldiers are pushing them back in by their faces.

INT. VARIOUS PUEBLO HOMES - MONTAGE -- CONTINUOUS

HOME 1: SOLDIERS burst in. A MOTHER hides her CHILDREN behind her as they peer at the SOLDIERS, terrified. The FATHER lunges toward the SOLDIERS but is knocked away. As the SOLDIERS commence on the CHILDREN, we hear screams.

HOME 2: SOLDIERS burst in as CHILDREN are huddled on the floor in the corner, alone and frightened.

HOME 3: This door is open. SOLDIERS enter and find a MOTHER kneeling down adjusting a BLANKET wrapped around one of her two sobbing CHILDREN. She has given them warm clothes and bundles of food.

She stands up and faces the SOLDIERS with watery eyes, as if giving them permission to take them.

The FATHER sits off in a chair slumped over; humiliated and powerless.

END MONTAGE

EXT. PUEBLO ALLEY -- CONTINUOUS

The General bursts around the corner in pursuit of the boy just as he turns around another corner. The General approaches and turns that corner.

He immediately knows the boy is hiding in this alleyway.

The General slows to a trot, eyeing the potential hiding places along the walls of the alley; WAGON COVERS, BUCKETS, BALES OF HAY, etc.

EXT. FOOTHILLS JUST OUTSIDE OF THE PUEBLO -- CONTINUOUS

Kwiwishdi and Tehaya are running fast and come to a clearing close to the base of the hill. They stop.

Now they can see a view below of the pueblo as people are scurrying in all directions and a mass of uniformed soldiers. Again they break into a run.

EXT. PUEBLO ALLEY -- CONTINUOUS

The General struts on slowly.

He approaches a WAGON and slowly reaches his rifle toward the flap. When he touches it he quickly flings it open and looks inside; nothing.

BAM! -- A gun shot hits the WAGON, barely missing him.

The General quickly turns and gallops after the boy who is

now running in the other direction. The General quickly gains on him, aims his gun and fires.

The boy is flung forward in the air and lands on his back hard in the dirt.

The General stops and looks down at him. Fear and panic in his eyes -- he know he's going to die.

The General trots off.

EXT. PUEBLO -- CONTINUOUS

Mary runs through the crowd and bursts into Kwiwishdi's house.

INT. KWIWISHDI'S HOUSE -- CONTINUOUS

Mary see's Kwiwishdi's AUNT on a chair in tears grasping a blanket. She looks up to Mary and shakes her head slowly.

EXT. PUEBLO -- CONTINUOUS

The General arrives back where a full on war between the soldiers and Dyami's men is rampaging.

Several indians and soldiers lay dead all around.

The General rushes in and begins shooting any indian man with a rifle.

The General makes several attempts to shoot Dyami but fails.

An INDIAN man rushes toward the General with a knife. The General attempts to shoot him but his rifle is empty.

Just as the INDIAN lunges up to stab him, the General swiftly grabs him by the arm with one hand, and by the waste with another, and lunges him around to the other side of the horse and on to the ground. The General looses his balance and falls to the ground also.

The General quickly collects himself and stands up to face his attacker again, but see's he is gone.

Suddenly he gets side swiped and knocked to the ground again. It's Dyami. On top of the General he pulls out his KNIFE and they struggle to over power one another.

Dyami finally gets one in and slashes the General on his left cheek.

This enrages the General, and he punches Dyami hard in the face. He falls back but quickly lunges back on the General

who kicks him in the stomach.

This time Dyami falls back a few feet on his back. Recovering quickly he gets back up.

The General has just a few seconds to look around. He see's the INDIAN'S KNIFE in the dirt, and as Dyami roars back toward him HOWLING, the General quickly grabs the KNIFE and spears it forcefully in Dyami's chest.

Dyami's HOWLING abruptly stops. His body, stiff at the end of the General's arm as if upon a spear.

Dyami coughs up blood on the General's face, then he drops the KNIFE and his body goes limp.

The General tosses him off to the side and stands up, takes out a HANDKERCHIEF, wipes his face and tends to his wound just as his first officer gallops up.

FIRST OFFICER

Sir, are you alright?

GENERAL ROSSMORE

Fine.

The General gets back on his horse.

EXT. JUST OUTSIDE OF PUEBLO -- CONTINUOUS

Kwiwishdi and Tehaya are about fifty feet from the pueblo now. Mothers are fleeing in the other direction with their children.

EXT. PUEBLO -- MOMENTS LATER

Kwiwishdi and Tehaya enter the pueblo. They stop, frozen as they see the dead bodies, the fighting and the cages full of screaming children.

MOTHER (O.S.)

Kwiwishdi!

Across the plaza Kwiwishdi see's his mother calling frantically to him.

A soldier swipes up Tehaya and storms off toward the cages. Tehaya screams to Kwiwishdi, arms outstretched. Hanta runs along side nipping at the soldier's heels. The soldier kicks him and he falls back.

Suddenly Kwiwishdi's world slows as he stands there.

Kwiwishdi looks toward his mother who is running to him. He

then notices Mary on the other side, also calling to him. He turns back toward Tehaya as they toss him in the cage. Back to his Mother, back to Mary. In an impulse he darts to the cages.

A SOLDIER is locking up the cage as Kwiwishdi arrives and stares up at him. The SOLDIER stops and looks down at him curiously.

A beat.

The SOLDIER opens the gate, picks up Kwiwishdi and places him inside.

CLOSE UP -- His mother's face melts in pain.

Mary goes limp.

INT. WAGON CAGE -- CONTINUOUS

There is a sea of about forty children weeping and sobbing. Kwiwishdi looks around for Tehaya. They spot each other. Tehaya, relieved, latches on to Kwiwishdi.

EXT. PUEBLO -- CONTINUOUS

Father Milton grabs Mary and leads her away. Almost in a daze, she allows herself to be taken.

FIRST OFFICER

General.

The First Officer motions toward Father Milton and Mary, who climb at the reigns of a small wagon carrying several children, and speed off.

GENERAL ROSSMORE

Let them go.

The General pulls his HANDKERCHIEF off his cheek and looks at the blood.

GENERAL ROSSMORE

(contemptuously)

Burn it.

FIRST OFFICER

Yes sir.

The wagon cages begin to move out of the pueblo as hysterical children peer out.

INT. WAGON CAGE -- CONTINUOUS

CHILDREN'S POV -- AS THE WAGON MOVES OUT

EXT. OUTSIDE PUEBLO -- CONTINUOUS

LONG SHOT -- we see the carriages and the mass of soldiers exiting the pueblo, as men, women and children are fleeing in all directions.

FADE TO BLACK

FADE IN:

INT. WAGON CAGE -- NIGHT

Tehaya and Kwiwishdi are snuggled together asleep. We hear -- OFF CAMERA -- the sound of soft singing. Kwiwishdi rouses. Most of the children are asleep except for a few who are lamenting sad songs. Kwiwishdi listens for a moment, then falls back to sleep.

FADE TO BLACK

FADE IN:

INT. WAGON CAGE -- DAY

The sun is beating down hot and hard in the uncovered wagon cage. As Kwiwishdi slowly rouses, we hear the sound of someone heaving. He turns and sees it's Tehaya; who is coughing and struggling to breath. Someone hands Kwiwishdi a canteen. He gives Tehaya a drink.

CUT TO:

NIGHTTIME -- SHOT OF THE MOON

INT. WAGON CAGE -- NIGHT

Kwiwishdi rouses and checks on Tehaya, who is asleep.

We hear the sound of children talking rapidly and excitedly. They begin sitting up and looking out the cage at something. Kwiwishdi gets up and peers out.

KWIWISHDI'S POV -- It is a foggy night and the images slowly reveal themselves as the carriage moves along.

They are approaching an iron fence. Inside the fence, there are several large buildings in the distance, across a large courtyard. The wagon stops and a man opens the fence.

The wagon continues down the path. They pass a vast cemetery with headstones everywhere.

TEENAGE INDIAN BOY

This is how the white man buries
their dead! They have brought us
here to kill us!

This stirs the children up and some begin crying.

The wagons pass a huge courtyard and come to a stop in front
of a large building.

Several MEN and WOMEN come out of the building and unlock
the wagon. The children, scared and confused, don't move.

MAN

(motioning)

Come on now! Let's get on!

Still the children don't move. The men and women begin
grabbing children out of the wagon. Kwiwishdi and Tehaya
are at the back and are one of the last ones to get out.

There is a small girl of about six, who lay in the wagon
unconscious. As the rest of the children are ushered inside
Kwiwishdi looks back and see's them attempting to wake the
girl.

INT. MAIN HALL -- CONTINUOUS

The children enter the building into a huge hallway. There
is a banner on the wall -- INTO CIVILIZATION AND
CITIZENSHIP.

They are herded into a room and the door closed behind them.

INT. WAITING ROOM -- CONTINUOUS

Exhausted they sit on the floor Some of the older kids begin
singing brave warrior songs -- soon others join in.

A heavy set woman bursts in the room...

WOMAN

Quiet!

They don't understand the language, but they understand what
she means and they quickly stop singing.

Another WOMAN enters pushing a cart with bread and water on
it. She distributes the bread and water to the children who
devour it.

INT. HALLWAY -- MOMENTS LATER

They are then led down the hall to a large AUDITORIUM.

INT. AUDITORIUM -- CONTINUOUS

In the center is a long table with several MEN seated with large ROSTERS in front of them.

Kwiwishdi and Tehaya watch as one by one the children are led up to the men, who write in their books, then order the girls to one side of the auditorium and the boys to the other.

When it is Kwiwishdi's and Tehaya's turn they stand side by side in front of two men. Kwiwishdi's MAN looks him up and down then writes in the roster:

FEMALE

ESTIMATED AGE: 13

NEW BIRTH DATE: JANUARY 2, 1868

CHRISTIAN NAME: CHARLOTTE WINTER

The man writes the name on a slip of paper and pins it onto Kwiwishdi's chest. He and Tehaya are then waved to the girls' side.

INT. GIRLS DORMITORY -- LATER

Kwiwishdi and Tehaya hold hands as they and the other girls are escorted by MATRONS into a dorm full of girls sleeping in beds. Due to lack of beds some girls get put two to a bed.

Kwiwishdi and Tehaya climb into a bed together and as the matrons leave the last sound we hear is the door being bolted shut. Then SILENCE.

Kwiwishdi holds Tehaya who is shivering, eyes welling up with tears. The silence of the room gradually fills with suppressed sobs and crying from all around.

FADE TO BLACK

EXT. SCHOOL GROUNDS -- MORNING

An INDIAN BOY blows a BUGLE loudly.

INT. GIRLS DORMITORY -- CONTINUOUS

The STUDENTS all quickly get out up and begin quietly and diligently making their beds.

Kwiwishdi, Tehaya and the INDIAN GIRLS rouse slowly and watch them curiously.

In no time the beds are made and they begin dressing from their nightgowns to tight fitting military style UNIFORMS. Just as soon as they start they are finished.

Two MATRONS enter and MATRON 1 rings a BELL. The girls respond by quickly standing at the feet of their beds; tall, erect and arms at their sides.

MATRON 1 walks down the aisle inspecting each girls appearance. One GIRL's boot is untied. The MATRON waves her finger at it and the GIRL quickly kneels down and ties it up.

MATRON 1 walks back to the door, turns, rings the bell again, then exits. The girls follow, marching like soldiers in single formation.

MATRON 2 walks down the aisle clapping her hands.

MATRON 2

Up! Up girls!

Some girls, understanding, get out of bed sheepishly, while some hide under the blankets. Kwiwishdi gets up and helps Tehaya out.

INT. HALLWAY -- MORNING

The girls are being led down the hall as other female students in uniforms point and gawk at them.

INT. BATHROOM -- MOMENTS LATER

The girls are ushered in the bathroom. There are several more MATRONS waiting for them and big WOODEN BUCKETS filled with water on the floor.

The MATRONS begin undressing the girls and placing them in the BUCKETS.

After tossing their clothes in one big heap, they grab cans marked KEROSENE and pour it on the girls who wince and cover their eyes.

Next the MATRONS begin brushing the girls roughly with brittle BRUSHES. Some girls cry out in pain. When finished, the MATRONS lift the girls out and wrap them with TOWELS.

A MATRON grabs Kwiwishdi and begins undressing him. Upon

full removal of his clothes, she gasps loudly and covers her mouth with her hand.

CUT TO:

INT. HALLWAY -- MOMENTS LATER

The MATRON is stomping down the hallway pulling Kwiwishdi with one hand and Tehaya with the other.

CUT TO:

INT. BOYS BATHROOM -- MOMENTS LATER

Kwiwishdi and Tehaya are in WOODEN BUCKETS being scrubbed with BRUSHES.

CUT TO:

INT. BOYS DRESSING ROOM -- MOMENTS LATER

Kwiwishdi and Tehaya, along with several other boys are being dressed in UNIFORMS.

A small group of TEENAGE BOYS who are already fully dressed are stomping their feet on the floor, amused by the sound their heavy BOOTS are making.

Tehaya squirms in the tight fitting uniform trying to loosen the neck.

INT. BOYS DORMITORY -- MOMENTS LATER

Kwiwishdi Tehaya and the rest of the boys are brought into a room. There are several chairs in a line and a BARBER standing behind each chair.

Kwiwishdi, Tehaya and two other boys are led onto a chairs. Kwiwishdi's BARBER lifts his large steel SHEERS to his neck. As soon as the Kwiwishdi realizes what's about to happen he jumps from the chair.

Pandemonium breaks out in the room as the boys realize their hair is going to be cut. Some attempt to flee the room but are overpowered by the MATRONS.

Kwiwishdi gets picked up by a male SUPERVISOR and placed back on the chair. He resists but is held down by the strong man. As soon as he feels the cold SHEERS on the back of his neck he cries out in pain as his hair is chopped off.

Tehaya and the others are forced to watch in dread as boys are held down in the chairs, and their hair cropped.

INT. CAFETERIA -- LATER

Kwiwishdi, Tehaya and the other boys are led in as the other students are already eating breakfast. They are still shaken and are seated at a table as the other students watch them. The room is completely silent.

Kwiwishdi see's a young BOY across the table who's eyeballs are covered with a milky white substance and crust has formed around his eyelids. The BOY doesn't eat, he just sits there lifeless.

They are served bowls of MUSH and BREAD.

Kwiwishdi inspects the food. He scoops up a small amount with his fingers and tastes it.

The MATRON picks up his SPOON from the table and forces it into his hand, going through the motion of scooping up the food and placing it into his mouth.

Kwiwishdi doesn't see the point of this tool. He drops it and scoops up another pile with his hand.

Fed up the matron pulls his meal from him, leaving him with nothing to eat.

CUT TO:

FAR WALL OF THE CAFETERIA, the staff sits at a long table feasting on EGGS, BACON, TOAST, JAM and ORANGE JUICE.

EXT. SCHOOL GROUNDS -- AFTERNOON

Students are being led through military style drills.

INT. AUDITORIUM -- CONTINUOUS

Kwiwishdi and Tehaya are seated on the floor along with the rest of the new students. A man, MR. ACKERMAN, enters and addresses them.

MR. ACKERMAN

My name is Mr. Ackerman. I am the principal at this school. Does anyone in here speak English?

A beat.

Blank faces. Kwiwishdi looks around, then slowly raises his hand.

MR. ACKERMAN

Good. Come up here.

Kwiwishdi walks to the front.

MR. ACKERMAN

I want you to translate every word of what I say. Do you understand?

KWIWISHDI

Yes.

Mr. Ackerman turns toward the class and begins...

MR. ACKERMAN

You have been brought here because it is God's will.

Kwiwishdi translates.

MR. ACKERMAN

Your way of life is a bad one.

Kwiwishdi hesitates for a moment, then translates.

MR. ACKERMAN

We will replace your savagery with civilization.

Translation.

MR. ACKERMAN

From here on out you are not to speak a word of your native language. Only English is permitted.

The camera begins moving in slowly for a CLOSE UP on Kwiwishdi, as Mr. Ackerman's voice slowly dissipates -- all we hear is Kwiwishdi's translation.

KWIWISHDI

You will learn the ways of white society and leave your bad indian ways behind.

(beat)

KWIWISHDI

You will learn reading and writing so you can play a functioning purposeful role in society.

(beat)

KWIWISHDI

And the only way you can do that is to let all that is indian within you

die.

Silence.

INT. CLASSROOM -- LATER

Kwiwishdi and Tehaya are seated in the back row in a class of boys and girls. On the chalk board are the words -- MS. MASTERS.

MS. MASTERS is at the front of the class reading from a leather bound book.

MS. MASTERS
George Duffrin!

She peers around the room at the bewildered youngsters.

MS. MASTERS
George Duffrin!

She slaps the book shut and begins walking around the room checking everyone's name tags which have been sewn onto the right breast of their uniforms.

She finds GEORGE DUFFRIN and pulls him up to his feet. She points sternly to his name tag.

MS. MASTERS
George Duffrin!

George winces back in confusion.

MS. MASTERS
George... *Duffrin!*

She motions for him to sit down. He does.

TEHAYA
(to Kwiwishdi)
What does she want us to do?

KWIWISHDI
(under his breath)
Quiet.

TEHAYA
Why do we stay here?

From off camera we hear the pounding of approaching footsteps.

TEHAYA
When can we leave?

Suddenly and powerfully Ms. Masters strikes Tehaya on the side of the head with an open palm.

Tehaya turns and looks up at her, his face contorting in surprise and pain.

MS. MASTERS

You will speak English or not speak at all!

Tehaya lets out a sob and begins crying. He gets out of his chair and grasps on to Kwiwishdi. Ms. Masters grabs Tehaya and attempts to pull him away, but Tehaya is hysterical and has Kwiwishdi in a strong grip.

Eventually she breaks him loose and pulls him away. He breaks free and clutches to Kwiwishdi again.

This time Ms. Masters is completely impatient. She grabs him by the hair and pulls him hard. He lets go and she drags him to the corner and throws him on the floor.

As she begins to walk away, he attempts to get up and rush to Kwiwishdi again. She stomps toward him.

MS. MASTERS

Stay there!

Tehaya lets out a deep sob and cowers back to the corner on the floor. Ms. Masters returns to the front of the class.

By now Tehaya is practically out of breath from crying so hard, and is sobbing in short bursts with tears streaming down his face.

Ms. Masters continues roll call.

MS. MASTERS

Margaret Peters!

EXT. SCHOOL GROUNDS -- LATER

In recess, children are lounging around the grass while several school SUPERVISORS watch over them.

Kwiwishdi is sitting on the grass by himself looking up at a window.

INT. CAFETERIA -- AFTERNOON

Kwiwishdi is eating lunch. He cautiously takes his bread and sticks it in his pocket.

INT. CLASSROOM -- LATER

Tehaya is slumped in the corner against the wall asleep and wheezing.

Kwiwishdi wakes him up and he slowly rouses. He hands Tehaya the bread and he begins to devour it.

They hear footsteps coming down the hall. Kwiwishdi covers Tehaya's mouth to quiet him.

The footsteps approach the door and stop -- a shadow spilling in the classroom from under the door. Tehaya's coughs muddled by Kwiwishdi's hand.

The shadow lingers for a moment, then continues on.

INT. CAFETERIA -- EVENING

CLOSE UP -- A small hand BELL being rung.

In response, the students who are standing at their tables, all sit with their hands at their sides. The bell rings again and they all begin to eat.

Kwiwishdi grabs a SALT SHAKER and salts his stew.

A Matron brings Tehaya in by the hand. He looks worn out and exhausted.

He see's Kwiwishdi, runs to him and hugs him. Tehaya looks up to Kwiwishdi about to say something. Kwiwishdi sternly shakes his head 'NO'.

A woman places a bowl in front of Tehaya. Kwiwishdi hands Tehaya a spoon.

A TEENAGE BOY stands up and points to the windows.

TEENAGE BOY

They have brought more!

The cafeteria stirs with chatter as some kids walk to the window.

Outside, there is a wagon cage with children pulling in.

The cafeteria supervisors quickly get the kids back to their seats.

Kwiwishdi watches as the wagon pulls in closer. There is a man coming up behind it on horseback.

As the man draws nearer, Kwiwishdi instantly recognizes him;

it is the General.

INT. BOYS DORMITORY -- NIGHT

Kwiwishdi, Tehaya and the other boys are getting ready for bed. Kwiwishdi follows the other boys' lead as they carefully fold their uniforms and place them in a trunk at the base of their beds. He helps Tehaya with his.

Suddenly, there is a loud crash from outside followed by sounds of commotion and yelling. Kwiwishdi and the others rush to the window to see.

Through the window we see silhouettes struggling from inside a dorm across the courtyard.

A tall strong TEENAGE BOY stumbles out of the dorm into the courtyard. He is followed by a BARBER and the General.

EXT. COURTYARD -- CONTINUOUS

The General and the TEENAGE BOY size each other up. There is a scar on the General's cheek from Dyami's knife.

As the General begins to moves closer, the TEENAGE BOY draws out a knife. The General, not expecting that, freezes.

The TEENAGE BOY, panting from the struggle, stands up straight with his head back and chest forward. Tears begin to well in his eyes.

He grabs one of his braids and saws it off with his knife. Then the other. He throws the braids down at the General's feet, drops the knife and falls to his knees.

Then looking up at the sky he lets out a loud mournful howl.

TEENAGE BOY

Haoooowwww!

He heaves a deep breath.

TEENAGE BOY

Haoooowwww!

A breath.

This time, from inside the dorms surround the courtyard, the indian children begin to join in his mourning.

TEENAGE BOY/INDIANS

Haoooowwww!

A breath.

TEENAGE BOY/INDIANS
(more and louder)
Haooowwww!

The General and the Barber look around stunned, at the howling dorms surrounding them.

TEENAGE BOY/INDIANS
(even more, and even
louder)
Haooowwww!

The TEENAGE BOY puts his head down and slumps forward defeated.

INT. BOYS DORMITORY -- CONTINUOUS

The SUPERVISOR begins ushering the boys back to their beds.

Kwiwishdi continues to look down at the courtyard, fixated on the TEENAGE BOY.

The General and the Barber pick him up from under his arms and drag him back inside. Kwiwishdi stares after them until they're gone.

INT. BOYS DORMITORY -- LATER

The boys are asleep. As in the girls' dorm, there are more students than beds. Only in the boys' dorm, instead of pairing them up, they put the overflow of boys on the floor on blankets.

Kwiwishdi is lying on a bed, wide awake staring ahead.

Tehaya is on a floor bed. He gets up and goes to Kwiwishdi's bed. Kwiwishdi opens his covers and Tehaya crawls in.

TEHAYA
I do not like it here. When can we
go back home?

KWIWISHDI
We just have to wait. They will come
for us. Dyami will come for us.

TEHAYA
(excited)
And he will take us home, to my
mother and my sisters?!

KWIWISHDI

Yes. We will go back home and finish
digging out our clay.

TEHAYA

And we'll make the best pots!

They're interrupted by the sound of the door unlocking and opening. Kwiwishdi pulls the covers up higher.

A MAN walks in, slowly and deliberately quiet. He walks several feet and stops at a bed.

Kwiwishdi eyes him, but can't hear.

The MAN wakes up a young BOY and quietly gets him out of bed. The BOY is lead groggily toward the door and out of the room.

Kwiwishdi squeezes Tehaya closer to him, and begins SOFTLY SINGING their FAVORITE SONG. Tehaya seems comforted by this, and closes his eyes.

EXT. SCHOOL GROUNDS -- MORNING

An American flag is being raised up a pole.

INT. BOYS DORMITORY -- CONTINUOUS

Kwiwishdi and Tehaya are cuddled up in bed, sound asleep.

A large splash of water is suddenly thrown on them and awaken, startled. They look around them and see the whole dorm laughing at them, and a scowling Matron holding a BUCKET.

INT. CLASSROOM -- DAY

The TEACHER is counting out loud with the class the numbers 1 through 10. Kwiwishdi is daydreaming outside the window. A young sickly BOY with extremely swollen glands and a cloth wrapped from under his chin to the top of his head is sitting all but lifeless at his desk. He sways a little as if about to fall over.

Tehaya sits not paying attention to anything except something he is writing at his desk. The TEACHER notices this and walks over. She quickly grabs the paper he was writing on and looks at it -- a skill full drawing of his KACHINA DOLL. She scours and crumples it up.

OFF CAMERA -- A loud thump. We see that it's the sick BOY, who's collapsed onto the floor.

EXT. SCHOOL GROUNDS -- LATER

Kwiwishdi, Tehaya and some other students are watching as the sick BOY is being carried on a stretcher across the yard and into a building with a sign on it; INFIRMARY.

KWIWISHDI

(to another student))

Are they taking him to the Medicine Man?

STUDENT

No Medicine Man here. That is where they take you to let you die.

Tehaya suddenly points toward the girls' side of the grounds.

TEHAYA

Alaqua!

Kwiwishdi looks and see's Alaqua on the girls' side dressed in a female uniform.

TEHAYA

They have not changed her to a white boy.

Alaqua stares back at them curiously.

INT. CAFETERIA -- LATER

Kwiwishdi and the Tehaya are eating lunch with the other students. There is an isolated table full of children who look very sick and unhappy. Some have swollen glands and have clothes wrapped around their heads from the chin to the top of their heads.

A small group of students enters the cafeteria. Among them is the TEENAGE BOY from the night before.

TEHAYA

It is THE CRYING BRAVE ONE.

Kwiwishdi looks at THE CRYING BRAVE ONE, intrigued as he enters and is seated a few tables away from him.

Bowls of beef stew are placed in front of Kwiwishdi and Tehaya.

Kwiwishdi grabs the SALT from the table. When he turns it over on his stew, the cap comes off and the entire contents spills in the bowl. In disappointment, he puts his SPOON back on the table.

A MATRON comes charging toward him, picks up the spoon and firmly puts it back in his hand. Kwiwishdi stares down at the bowl, then places his spoon back down. The Matron whacks him on the side of the head. Tehaya winces. The other kids pretend not to see.

MATRON

We don't waste food here! Eat it!

Kwiwishdi slowly dips his spoon, takes a small amount on the tip of the spoon and eats it wincing in disgust. The Matron quickly grabs his hand, forcing the spoon back in, takes a heaping spoonful and shoves in his mouth.

Kwiwishdi swishes it around in his mouth, but can't help but swallow some of it. He attempts to keep it in his mouth but he begins to gag. It starts dribbling out, until he vomits in his bowl.

The Matron smacks him again twice on the side of the head. Tehaya begins to cry.

The Matron grabs another spoonful of the stew, mixed with his vomit, and attempts to shove it in the Kwiwishdi's mouth. He resists and she grabs the back of his head to hold him still.

Suddenly the Matron gets seized from behind. It is THE CRYING BRAVE ONE. He pulls her back as Kwiwishdi falls back onto the floor coughing. Tehaya tends to him.

Male supervisors grab the CRYING BRAVE ONE off the Matron and begin beating him.

When he finally subsides, they drag him out as Kwiwishdi stares after them.

INT. BOYS DORMITORY -- NIGHT

The boys are preparing for bed. Kwiwishdi is at his bed and Tehaya is at his floor bed. As they are undressing, Kwiwishdi reads his neighbors name tag -- GEORGE WASHINGTON.

KWIWISHDI

How long do they keep us here?

GEORGE WASHINGTON

Until we have learned all the white ways.

KWIWISHDI

Why do we need to learn the white ways? And why do they cut our hair?

I can learn the white ways just as easy with my long hair.

GEORGE WASHINGTON

You cannot become an American with long hair. You cannot become a doctor and become wealthy if you walk around wearing buffalo hides and blankets.

KWIWISHDI

Why do you wish to become American?

GEORGE WASHINGTON

I do not want to go back to my village. I eat better here. My father made me work in the fields all day, every day. Here I can learn and can become someone nobody in my village can. I do not want to go back. It is dirty there.

The SUPERVISOR rings the BELL. The boys put their pajamas on and get to bed.

The SUPERVISOR walks up and down the isle inspecting the boys, then exits, locking the door behind.

A beat.

We hear some commotion outside. Kwiwishdi gets out of bed and walks to the window.

We see the General and one of his men dragging THE CRYING BRAVE ONE across the yard and throw him into a small HOLDING CELL and lock the door.

Kwiwishdi then walks over to Tehaya's floor bed, leads him over to his bed and tucks him in. Then goes and lays down in Tehaya's floor bed.

INT. BOYS DORMITORY -- MORNING

Kwiwishdi is awakened by yelling outside. He quickly goes to the window.

Outside we see the General and a few of his men around the HOLDING CELL, to which the door has been busted open.

A soldier on horseback brings the General his horse and he hops upon it, checks his gun, then they charge off toward the exit of the school yards.

INT. BOYS BATHROOM -- LATER

Kwiwishdi, Tehaya and other boys are brushing their teeth.

OFF CAMERA -- from the hall we hear wild screaming. The boys turn around in time to see, two MEN dragging someone, rush past the doorway.

The boys head into the hall as the men take the person into the BOYS' DRESSING ROOM.

Kwiwishdi and Tehaya peer inside the DRESSING ROOM and we see that it is Alaqua.

He is fighting tooth and nail as the two men are attempting to get his clothes dress off.

They manage to get his top down when he whacks MAN 1 across the face.

He back hands him hard and he falls to the floor.

MAN 2 holds Alaqua down as MAN 1 grabs a pair of shears and begins cutting his hair.

He squirms ferociously but can't get out out their grip. He spits at them, screams and bangs his boots on the floor but to no avail.

Finally just as MAN 1 chops off the last part of his hair, Alaqua suddenly falls still and lay heaving staring straight up at the ceiling -- a anguished calm.

Alaqua slowly lifts his hand up to his head and feels the short chops of hair that are left.

He then reaches up to the long hairs that are on the floor, picks some up, and lets them fall through her fingertips.

His arm falls back limp to his side and he continues to look at the ceiling.

FADE TO BLACK:

FADE IN:

EXT. ALBUQUERQUE -- DAY

We see a nicely developed and clean town. The closest thing to a Metropolis -- it's busy with people and carriages all around.

CUT TO:

EXT. ALBUQUERQUE -- CONTINUOUS

A fine solid building with a sign -- ALBUQUERQUE BOYS' DAY SCHOOL.

INT. ALBUQUERQUE BOYS' DAY SCHOOL -- CONTINUOUS

A large spacious room with well dressed, well behaved students seated dormant, following along in their own books, as one BOY reads.

The TEACHER has her back to the class as she wipes the blackboard clean.

BOY

Now Abraham was... rich in... cattle
and silver. And... they moved by...

OFF SCREEN...

TEACHER

(interrupting
sternly)

That's not right, start that sentence
over.

The boy raises his head toward her.

CUT TO:

BOY'S POV -- We now see that it is MARY HODDLER.

Her demeanor seems different than before; she seems colder
and harsher.

MARY

Try again.

The boy timidly continues...

BOY

And they moved...

MARY

(annoyed)

No.

She walks over to him.

MARY

It's not *they*... Abraham was alone.

She swings the book around quickly and looks at the page.

ANGLE ON THE SENTENCE --

"And they moved by stages on to Negeb..."

Mary furrows her brow.

EXT. ALBUQUERQUE STREET -- LATER

Mary is walking diligently down the street clutching her bible.

EXT. FRONT DOOR -- MOMENTS LATER

Mary knocks on the door. Father Milton answers.

FATHER MILTON

Mary!

MARY

Good afternoon Father.

INT. FATHER MILTON'S HOUSE -- MOMENTS LATER

Mary is seated at the table as Father Milton walks over with a teapot and sits down.

MARY

Sorry to disturb you Father.

FATHER MILTON

(patting his hand in
the air in
dismissal)

Oh phaa! An old lonely man like me
is glad for the company? How was
class today?

MARY

It was fine thank you.

FATHER MILTON

(pouring the tea)

Great.

A beat.

MARY

(opening her Bible)

Father I noticed this passage in the
Bible today.

She turns it around as Father Milton puts his glasses on.

MARY

During Abraham's travel's it reads,

"*they* move on".

FATHER MILTON

Mum.

MARY

But Abraham was alone.

FATHER MILTON

Not everything here is to be taken literally.

Mary doesn't understand.

Father Milton removes his glasses.

FATHER MILTON

Yes, we know that Adam was the first human created. Then God created Eve out of half of Adam. He literally took half of him and made Eve. In doing that he left a gap inside Adam. A gap that can only be filled by his female counterpart, Eve. When he had that in him, he was a whole, full and perfect being. But now that it was gone there would always be something missing inside him. And since every man is descended from him, every man has that same piece missing. Except as it turns out a chosen few, such as Abraham. When God sent him away from his wife on his travels he bestowed upon him his female counterpart to give a divine balance. *That's* why the passage reads, "*they*". spiritually, he literally became both male, *and* female.

Mary sits silent in thought.

INT. CONVENT -- NIGHT

Mary is seated at a large table with other women eating dinner. No one speaks and it seems as though none of the want to make any sounds at all as they carefully eat their meals.

At the head of the table is SISTER ELLIS, clearly the "head nun" of the house.

Mary moves two pieces of BEETS off to the side of her plate.

SISTER ELLIS (O.S.)

Mary.

Mary looks up to find Miss Elcher seething down at her.

SISTER ELLIS

We don't waste food here.

Mary looks around the table; all the women are staring at her.

SISTER ELLIS

Just because you are here with us
transitionally Mary, does not mean
you need not abide by our rules.

Mary looks around the table at the rest of the nuns, who are all staring at her.

She slowly cuts into a beet and eats a bite.

INT. CONVENT -- MARY'S ROOM -- LATER

Mary is at a small desk. Her glass of RYE WHISKEY on the desk next to the paper she's grading.

She finishes the last one, then drinks the reaming rye in one gulp. She takes her glasses off, presses her fingers to her eyes and sighs heavily.

CUT TO:

INT. CONVENT -- MARY'S ROOM -- LATER

Mary climbs into bed and stares at the ceiling for a moment.

She rolls onto her side.

MARY'S POV -- A prayer stick sits on her nightstand; the same prayer stick that Kwiwishdi gave her back at the pueblo.

FADE TO BLACK:

EXT. BOARDING SCHOOL GROUNDS -- DAY

A bright sunny day as we see the students leisurely lounging around the courtyard.

A group of BOYS are standing under a tree conversing.

BOY 1

(pointing to BOY 2)

You do not know how to dress
yourself. You have put your trousers
on backwards!

Boy 2 looks confused. He turns around and we see the buttons down the back of his pants. Everyone laughs.

EXT. SCHOOL GROUNDS -- CONTINUOUS

Kwiwishdi and Tehaya see the General and his soldier returning.

Everybody stops what they are doing and stares.

THE CRYING BRAVE ONE is tied by a rope to the General's saddle. He is covered with dried sweat and dirt.

His hands are bound and he's been beaten. He can barely walk. They take him across to a shed. The principal, Mr. Ackerman joins them and they take him into the shed and shut the door.

INT. CAFETERIA -- EVENING

Kwiwishdi and Tehaya are eating dinner. Kwiwishdi pensively takes a sip of his soup then slowly looks up straight ahead.

KWIWISHDI'S POV -- We see THE CRYING BRAVE ONE who is sitting across from him lifeless. He is very badly beaten with bruises, cuts and swells all over his face and body, and still wearing the dirty white under shirt that they brought him back in wearing.

He attempts to grab his spoon but can't make the physical effort needed. Kwiwishdi reaches over to help him but stops abruptly when he see's one of the MATRONS look over.

INT. BOYS DORMITORY -- NIGHT

We hear the soft sound of rain outside as the SUPERVISOR is making his last bed checks, then exits.

Kwiwishdi lays in bed for a moment listening. Then, satisfied, he gets up and grabs something from under his bed.

He walks across the room and kneels down at a floor bed. The occupant turns around toward Kwiwishdi; we see that it's THE CRYING BRAVE ONE.

Kwiwishdi takes a piece of bread from cloth and offers it to him.

THE CRYING BRAVE ONE painfully sits up and takes the bread. Kwiwishdi takes the cloth and dips it into a mug of water he brought, and begins patting down his cuts on his face.

THE CRYING BRAVE ONE sits, slowly eating and quickly sucking air in through his teeth in pain.

Kwiwishdi moves down to wash his neck, when he gets to his shirt he stops.

They look at each other.

Kwiwishdi opens his shirt. He begins washing his chest off. After he's done, Kwiwishdi sits back.

Kwiwishdi reaches over and grabs hold of THE CRYING BRAVE ONE'S hand.

THE CRYING BRAVE ONE lets out a quiet short sob, followed by another, then another getting louder until he can't control it and begins crying in a fit of release. He falls into Kwiwishdi's arms.

EXT. SCHOOL GROUNDS -- MORNING

Kwiwishdi, Tehaya and other students are working in the garden under the supervision of school staff.

Alaqua comes prancing out of the dorm.

He is barefoot and naked except for a blanket which he has wrapped around his body, and a towel he has wrapped around his head, draping down his back. He walks very quickly and femininely toward the boys.

ALAQUA
(flirtatiously)
Hello boys!

They all start to laugh. Alaqua walks up to a BOY and brushes his finger across his cheek.

ALAQUA
When are you going to visit my bed?

The BOY looks at the other boys and they all laugh.

Three SUPERVISORS rush toward Alaqua. He lets out a short high pitched scream and darts away.

As the SUPERVISORS chase after him they play a "cat and mouse" game around the school yard as the boys look on laughing.

A SUPERVISOR lunges after him, but Alaqua moves quickly and he falls on the ground.

Alaqua runs a few feet away, faces them and opens his blanket up revealing his naked body.

He does a little teasing shimmy as the SUPERVISORS'S jaws drop. The boys are in hysterics.

Out of nowhere, Alaqua is struck hard across the face by another SUPERVISOR.

He falls on the ground, but quickly gets up and all three SUPERVISORS grab him.

Alaqua strikes one and they begin beating him. He falls to the floor and they continue to beat him.

Kwiwishdi runs over and whacks one of them with his hoe.

The SUPERVISOR cowers back.

Kwiwishdi whacks him again. The other students join in and they all start whacking the SUPERVISORS until they run away.

The boys' victory is stunted when they see Alaqua, rolling over bleeding and grunting.

EXT. SCHOOL GROUNDS -- LATER

Kwiwishdi watches as the General and Mr. Ackerman take Alaqua into the shed.

INT. BOYS DORMITORY -- NIGHT

Kwiwishdi is asleep. We hear the calming sound of the rain outside.

TEHAYA

(nudging him)

Kwiwishdi.

He wakes up. Tehaya points toward the window. We see Alaqua sitting, naked and staring out at the rain. They walk over.

Alaqua gives no notice to them. He's in his own world. He's been beaten badly and his head has been shaved. There are uneven chunks all over and his scalp is cut and bleeding.

KWIWSHDI

Alaqua?

Still nothing. Kwiwishdi looks out the window to see what he may be looking at, but there is nothing. Kwiwishdi and Tehaya look at each other.

Tehaya puts his Kachina doll into Alaqua's lap; somehow he's

managed to keep it this whole time.

Alaqua slowly looks down at it, grabs hold of it and looks at it for a moment, then returns his gaze back outside.

INT. CAFETERIA -- MORNING

Kwiwishdi and Tehaya are entering the cafeteria for breakfast. The routine is interrupted by a student who points out the window and yells in his native language.

Kwiwishdi and the rest quickly go to the window to see. In the distance across the yard we something on a tree.

EXT. SCHOOL GROUNDS -- CONTINUOUS

The students, with Kwiwishdi at the head, are all running toward the tree.

As he reaches it, we can now see that it is Alaqua.

He's hung himself by one of the ropes from he swing.

He has dressed himself with a blanket wrapped around under his arms and tied a rope around his waist to resemble a *MANTA*.

Kwiwishdi freezes.

He notices something on Alaqua's waist.

He moves closer and we see that it's Tehaya's Kachina doll, tucked in the rope.

A SUPERVISOR is running across the yard toward them. Kwiwishdi quickly tries to get the doll but he can't reach.

SUPERVISOR

You there! Stop that!

Kwiwishdi still can't reach.

The CRYING BRAVE ONE walks up, grabs the doll and gives it to him. The SUPERVISOR arrives.

SUPERVISOR

Get back!

Kwiwishdi moves away concealing the doll. His eyes begin to well up with tears.

TEHAYA

(reaching for

Kwiwishdi's hand)
Kwiwishdi, what happened?

Kwiwishdi pulls back.

KWIWISHDI

No.

THE CRYING BRAVE ONE

Kwiwishdi wait.

Kwiwishdi turns and runs away.

EXT. BEHIND DORM -- CONTINUOUS

Kwiwishdi runs behind the dorm and sits against the wall
crying uncontrollably.

THE CRYING BRAVE ONE walks around the corner and sits next
to him.

KWIWISHDI

Why do they do this to us? Why do
they not just leave us alone?

Kwiwishdi calms a bit.

THE CRYING BRAVE ONE

The whites are afraid of us because
we are different. They do not
understand us. It is easier for them
to try to control us than it is for
them to try to understand us.

(beat)

THE CRYING BRAVE ONE

Alaqua did what he knew was best for
him. He would rather be free and with
the spirits than here.

They sit in silence a moment.

THE CRYING BRAVE ONE gets up and offers his hand.

THE CRYING BRAVE ONE

Come.

KWIWISHDI

Where?

THE CRYING BRAVE ONE doesn't respond, he just stands smiling
with his arm outstretched.

Kwiwishdi takes his hand.

CUT TO:

EXT. SCHOOL GROUNDS -- CONTINUOUS

Kwiwishdi follows THE CRYING BRAVE ONE to the gate that surrounds the school. Then he watches as he slips through a gap in the gate to freedom.

Kwiwishdi stops. Then looks back toward the school.

KWIWISHDI

I... Can not. I have to stay with
Tehaya...

THE CRYING BRAVE ONE reaches through the gate and grabs Kwiwishdi's hand, looks deep into his eyes and smiles warmly.

THE CRYING BRAVE ONE

Come.

Kwiwishdi smiles.

CUT TO:

EXT. FIELD -- MOMENTS LATER

Kwiwishdi and THE CRYING BRAVE ONE are making their way through and long field.

CUT TO:

EXT. WOODED AREA -- MOMENTS LATER

KWIWISHDI

Where are we going?

Just as he asks, they clear through some trees and brush and he finds himself standing on a rock above a small cliff looking over a beautiful shimmering lake.

The atmosphere is lush and green with birds singing all around.

THE CRYING BRAVE ONE quickly strips down and dives into the lake. Kwiwishdi quickly does the same.

They are laughing and frolicking in the water as if they were back home and nothing was wrong.

EXT. LAKE -- LATER

The two boys are now lounging in a grassy area next to the lake, drying off.

Kwiwishdi has found a feather. He holds it up, looking at the rays of sunlight streaming through the it.

THE CRYING BRAVE ONE

What is your tribe? Where are you from?

A beat.

KWIWISHDI

Many years ago my people lived deep in the earth, in a place called the Lower Regions. They could not come out because the Great Mother Earth was covered with water and filled with huge beasts. Soon the Children of the Sun took pity on them; they dried and hardened the earth, and touched the animals to shrink them. When they saw it was safe, my ancestors traveled out until they found the Middle Place.

(proudly)

That is where I am from. I am Zuni.

THE CRYING BRAVE ONE's face tightens.

KWIWISHDI

Where do you come from?

A beat.

THE CRYING BRAVE ONE

I am Apache.

Kwiwishdi brings the feather down to rest on his chest and looks at him solemnly.

KWIWISHDI

So we are to be enemies?

They stare into each others' eyes for a moment, then THE CRYING BRAVE ONE smiles.

THE CRYING BRAVE ONE

Not here.

Kwiwishdi smiles back at him.

EXT. SCHOOL GROUNDS LATER -- EVENING

Kwiwishdi and THE CRYING BRAVE ONE are sneaking back to the dorms. They turn a corner and stop abruptly.

Off in the distance we see TWO MEN finishing covering a grave; Alaqu'a's grave.

Kwiwishdi and THE CRYING BRAVE ONE wait and watch in the shadows as the two men finish up and walk away.

When it is clear THE CRYING BRAVE ONE begins to walk. Kwiwishdi stays; fixated toward Alaqu'a's grave.

He turns back toward Kwiwishdi, affectionately squeezes his shoulder, then turns and heads for the dorms leaving him alone.

EXT GRAVE YARD -- CONTINUOUS

Kwiwishdi walks up to Alaqu'a's grave and sinks to his knees. He runs his hand through the fresh dirt. Then digs a hole, places the Kachina doll in it and buries it.

He then pulls out the feather he's carried from the lake, picks up a stick and fastens a prayer stick together with some blades of grass. He makes his offerings then plants the stick on the grave.

THE CRYING BRAVE ONE (O.S.)

Kwiwishdi!

He runs up to Kwiwishdi, out of breath and distressed.

CUT TO:

INT. DORM HALLWAY -- CONTINUOUS

They rush into the dorm and see a group of kids surrounding something. Kwiwishdi pushes through and we see that it's Tehaya; he's unconscious on the floor and has coughed up a lot of blood. Kwiwishdi kneels down.

KWIWISHDI

Tehaya!

A SUPERVISOR comes through and attempts to push him away.

SUPERVISOR

Get back!

KWIWISHDI

No! I will take him to bed!

The SUPERVISOR shoves Kwiwishdi and he stumbles backward.

SUPERVISOR

He's sick!

He picks Tehaya up and begins to carry him away.

KWIWISHDI

No!

Kwiwishdi watches as he carries Tehaya out the door.

Then walks out and see's them heading toward the INFIRMARY.

He stands there watching them; helpless.

INT. BOYS DORMITORY -- NIGHT

Kwiwishdi is lying in bed, wide awake in thought.

BOY (O.S.)

You will never see him again.

Kwiwishdi rolls over, and we see that it is the BOY who pointed out the INFIRMARY several days ago.

BOY

When they take them there, they do not come out.

Kwiwishdi doesn't respond.

INT. CLASSROOM -- MORNING

Kwiwishdi is paying no attention to the lesson. A MATRON walks in and begins speaking to the TEACHER, who then looks toward Kwiwishdi.

They walk over to him.

TEACHER

You must go with Miss Meyers right now.

Kwiwishdi pensively gets up and follows her out.

They walk down the hallway without saying a word -- She gives no indication of where they are headed.

Kwiwishdi's fear grows as they head down the stair case and down the main hall.

They come up to a large door, Miss Meyers opens it, pushes Kwiwishdi inside, then shuts the door.

INT. AUDITORIUM -- CONTINUOUS

Kwiwishdi finds himself staring at a room full of new students; all of whom are still in their native dress. They

stare back at him curiously.

MR. ACKERMAN

(to Kwiwishdi)

Ahh, come here.

Kwiwishdi walks up to the front with him.

MR ACKERMAN

I need you to translate for me, just
as you did the first time.

Kwiwishdi's mouth opens slowly but nothing comes out. He looks toward the children, all of whom are staring at him. His heart hurts as he sees the fear and confusion in them, just as he felt on the night he arrived.

MR ACKERMAN

Do you understand?

KWIWISHDI

(stutters)

Yes, sir.

Mr. Ackerman turns and addresses the children...

MR ACKERMAN

You have been brought here because it
is God's will.

Kwiwishdi hesitates, looking out at the bewildered audience.

Mr. Ackerman looks at him sternly. Kwiwishdi takes a deep breath.

KWIWISHDI

You are away from home and your
family... But the Gods have not
forgotten about you.

MR ACKERMAN

Your way of life is a bad one.

A beat.

KWIWISHDI

The whites here don't understand us,
and do not want to.

MR ACKERMAN

We will replace your savagery with
civilization.

KWIWISHDI

They will try to scrub the spirits
off of you.

MR ACKERMAN

From here on out, you are not to
speak a word of your native tongue.
Only English is permitted.

KWIWISHDI

They will try to beat your language
out of you.

MR ACKERMAN

You will learn reading and writing so
you can play a functioning,
purposeful role in society.

KWIWISHDI

They will try to plant the seeds of
the white man's soul in you, to grow,
as the weeds which overcome the corn
fields do.

MR. ACKERMAN

And the only way for you to do that,
is to let all that is Indian within
you, die.

Kwiwishdi's mouth quivers as he tries to form the last
words.

KWIWISHDI

But you must never forget who you
are...

(beat)

KWIWISHDI

You are Indian...

(beat)

KWIWISHDI

And you are beautiful.

Silence, as Kwiwishdi looks out at the faces of the
children.

INT. BOYS DORMITORY -- EVENING

Kwiwishdi is at the end of the line of boys as they are
marching single file up the stairs.

His demeanor has changed slightly; his face a bit more
hardened, less passive.

They come up to the hallway and he takes note of a SUPERVISOR up ahead of him, who opens a cabinet on the wall and takes out one of several keys.

INT. BOYS DORMITORY -- LATER

Kwiwishdi lays in bed listening for sounds out in the hall.

Satisfied, he gets out of bed, and taking his pillowcase with him, he heads for the door.

He cautiously puts his ear to the door.

Then pulls out a key from his pocket and unlocks the door. He peeks out to see it's clear, then enters the...

INT. HALLWAY -- CONTINUOUS

THE CRYING BRAVE ONE (O.S.)

Kwiwishdi!

Kwiwishdi turns and sees THE CRYING BRAVE ONE coming toward him. He quickly closes and locks the door.

THE CRYING BRAVE ONE (O.S.)

Kwiwishdi!

Kwiwishdi stands for a moment solemnly.

THE CRYING BRAVE ONE pounds on the door.

THE CRYING BRAVE ONE (O.S.)

Kwiwishdi!

Kwiwishdi turns and walks down the hall.

INT. MAIN HALL -- CONTINUOUS

Kwiwishdi quietly steps off the stairs into the main hallway. The entire building is dark and quiet.

He enters into THE STAFF LOUNGE. On a side table there is a PIPE, an ASHTRAY, and a BOX OF MATCHES. He takes the matches along with a NEWSPAPER.

EXT. SCHOOL GROUNDS -- CONTINUOUS

Kwiwishdi scurries across the yard toward the INFIRMARY.

He peeks in the window and looks about until he finds Tehaya; who is fast asleep on a bed.

There are also two SUPERVISORS milling around.

He heads back across the yard to the HOLDING CELL.

Once inside he crumples up the newspapers and puts them in the pillowcase. He strikes a match, lights the newspaper, then tosses it on a pile of hay.

He watches until the flames engulf the hay, then runs outside, across the yard and hides on the side of the INFIRMARY and waits.

The flames in the cell get bigger until they reach the structure itself, spreading fast.

Soon, STAFF MEMBERS from surrounding buildings come staggering out, clamoring all around.

Then Kwiwishdi sees him; THE GENERAL. He storms out and begins barking orders at the obedient STAFF.

Finally, the two SUPERVISORS come out of the INFIRMARY. Kwiwishdi peeks inside; the coast looks clear.

He slinks around to the front door cautiously and enters.

INT. INFIRMARY -- CONTINUOUS

Kwiwishdi runs to Tehaya's bed.

KWIWISHDI
(shaking him)
Tehaya! Tehaya!

Tehaya slowly wakes up. Groggy and weak but excited to see Kwiwishdi.

TEHAYA
Kwiwishdi!

Kwiwishdi motions for him to be quiet.

KWIWISHDI
Come, quick.

He helps Tehaya out of bed, but when he stands on the floor, he almost collapses.

Kwiwishdi helps him him walk; they head toward the door.

Just as they are about to get there a SUPERVISOR comes up from the back; they duck behind a bed.

The SUPERVISOR, not noticing them, walks past and out the door.

TEHAYA

Where are we going?

Kwiwishdi looks him straight in the eyes...

KWIISHDI

We are going home.

Tehaya smiles. They quickly get up and head to the door. Outside everyone is frantically attempting to put out the fire with buckets of water. The General is nowhere to be seen.

KWIWISHDI

We have to move quickly.

He scans the yard one last time...

KWIWISHDI

Now!

EXT. SCHOOL GROUNDS -- CONTINUOUS

They burst out into the yard.

Kwiwishdi holding Tehaya up, they sloppily run across the grass. So far no one has spotted them.

They pass the cemetery and are about to turn the corner of the dorm when Tehaya suddenly falls back.

Kwiwishdi turns back, and we see that he didn't fall, he was grabbed, by the General.

TEHAYA

Kwiwishdi!

The General pulls Tehaya up under one arm.

KWIWISHDI

No!

He rushes the General and begins beating him with his fists.

The General fights him off with his free arm.

Had enough, he picks Kwiwishdi up off the ground by his neck and pulls him up so they are face to face.

They stare at each other for a moment.

Then quickly, and to the General's surprise, Kwiwishdi punches him hard across his cheek.

The General's head tosses to the side. He slowly turns back to Kwiwishdi, then tosses him backward like a rag doll onto the ground.

Kwiwishdi gets the wind knocked out of him.

As he regains his breath, the General is struck hard on the back of the head.

He drops Tehaya, then falls face down on the ground, out cold, revealing behind him; THE CRYING BRAVE ONE, standing, holding a tree branch. Kwiwishdi smiles.

He tries to help Tehaya up, but he is too weak to stand. THE CRYING BRAVE ONE picks him up.

THE CRYING BRAVE ONE

Hurry!

They run across toward the gap in the gate, and exit the school.

EXT. WOODED AREA -- LATER

Kwiwishdi and THE CRYING BRAVE ONE, carrying Tehaya, are running through.

They come up to the lake where they stop.

Both panting, THE CRYING BRAVE ONE sets Tehaya down and drinks. Kwiwishdi feeds Tehaya water from his hands.

THE CRYING BRAVE ONE

What is wrong with him?

KWIWISHDI

He has a sickness in his chest.

They continue drinking in silence a moment.

THE CRYING BRAVE ONE

We must keep going.

He picks up Tehaya as Kwiwishdi gulps several handfuls of water quickly.

OFF CAMERA -- A horse neighs.

They all freeze. THE CRYING BRAVE ONE hands Tehaya down to Kwiwishdi, then cautiously steps to investigate. He passes some shrubs into a small clearing and we see...

THE CRYING BRAVE ONE'S POV -- A horse tied to a tree and a man wrapped in blankets asleep on the ground next to it.

Kwiwishdi waits nervously, looking around.

Off in the distance through the field he sees something. It looks like a small firefly moving about. Then another. Then another.

As they grow in numbers and get bigger, he realizes; they're lanterns! They're coming!

MAN
(off camera)
There!

They've been spotted! The lanterns begin swinging quickly back and forth as the faceless men come running through the field toward them.

Kwiwishdi holds Tehaya close to him, he stands frozen in fear, not knowing where to run. The men get closer.

Just then, THE CRYING BRAVE ONE bursts through the brush on the horse, which neighs excitedly as if anticipating a spirited run. THE CRYING BRAVE ONE reaches down to them and pulls Tehaya up in front of him. Then helps Kwiwishdi up behind him.

MAN
Stop!

THE SLEEPING MAN
That's my horse!

THE CRYING BRAVE ONE kicks the horse and they're off!

GENERAL ROSSMORE
Fire! Fire!

We hear the sound of rifles cocking and shots firing , as they make off on the horse quickly into the dark night.

The General stares after them as they disappear.

GENERAL ROSSMORE
(to one of his men)
Winston!

WINSTON
Yes sir?!

CLOSE -- on the General's embittered face.

GENERAL ROSSMORE
Fetch my horse!

CUT TO:

EXT. FIELD -- CONTINUOUS

THE CRYING BRAVE ONE, Kwiwishdi and Tehaya are racing through the field.

KWIWISHDI

We have to find the road!

THE CRYING BRAVE ONE

That's where they will be looking for us!

KWIWISHDI

It's the only way we can find the way home!

A beat, as THE CRYING BRAVE ONE contemplates, then rears the horse sharply to the left.

EXT. ROAD JUST OUTSIDE OF THE SCHOOL -- MOMENTS LATER

They emerge from the field and enter the dirt road. Kwiwishdi turns back toward the school and watches as the soft lights from the windows grow fainter as they race away.

FADE OUT:

EXT. ROAD -- MORNING

The sun is beginning to rise as THE CRYING BRAVE ONE, Kwiwishdi and Tehaya have slowed to a trot on the horse. They've been riding all night and are all (including the horse) exhausted.

Tehaya is asleep and is being held up on the horse by THE CRYING BRAVE ONE.

KWIWISHDI

We need to find some water.

They stop.

We hear complete silence except for the sound of the wind running through the plains. THE CRYING BRAVE ONE surveys the landscape for a moment. Then turns the horse off the road toward some small hills off in the short distance.

EXT. HILLS -- MOMENTS LATER

They come up to the grassy hills where they find a small pond. Kwiwishdi jumps down and THE CRYING BRAVE ONE hands

Tehaya to him.

Kwiwishdi wakes Tehaya up; he is weak and barely conscious.

As they head to the pond for water, THE CRYING BRAVE ONE checks the area for others. Satisfied, he dismounts the horse and joins them.

CUT TO:

EXT. HILLS -- LATER

They are all asleep. The atmosphere is extremely calm and quiet.

Tehaya is cuddled up with Kwiwishdi. THE CRYING BRAVE ONE lay next to them.

We hear nothing but the sound of the wind washing through, like waves rolling in on a secluded beach.

THE CRYING BRAVE ONE wakes. He darts his eyes around listening; something seems "off".

He stands up and eyes the area keenly in all directions. He sees nothing but his sense overwhelms him.

He wakes Kwiwishdi and Tehaya.

THE CRYING BRAVE ONE

Come.

KWIWISHDI

What is it?

THE CRYING BRAVE ONE

We must go, now.

Tehaya wakes reluctantly, grimacing and moaning like a grumpy, sleepy child.

THE CRYING BRAVE ONE hands Kwiwishdi the horse's reins, grabs a canteen strapped to the saddle, walks the short distance to the pond, kneels and begins filling it up.

As he is, Kwiwishdi senses something also.

He looks around but sees nothing either.

THE CRYING BRAVE ONE stands up and screws the cap onto the canteen.

OFF CAMERA -- SWOOSH!

The sound comes out of nowhere. THE CRYING BRAVE ONE is hit

in the upper chest with an arrow. With a cry he falls back onto the ground.

Three Apache on horseback come quickly over a hill toward them.

Kwiwishdi pushes Tehaya behind him as the men approach.

APACHE 1
(in Apache to Apache
2)
Take the horse.

Apache 2 grabs the horses reins.

Apache 1 moves in close to the boys and stares down at them curiously, examining them.

APACHE 1
(sternly)
Where do you come from?

THE CRYING BRAVE ONE doesn't respond.

APACHE 1
You have the skin of an indian, but
wear the clothes of the white man.

Still nothing.

Apache 1 then quickly turns his gaze to the other two.

He sees Tehaya; pale, weak and drenched in sweat.

Apache 3 gets down off his horse.

APACHE 3
(to Apache 1)
What do we do with them?

Apache 1 contemplates. Then...

APACHE 1
(regarding Kwiwishdi)
Take the strong one.
(regarding Tehaya)
The other one is already half dead.
(beat)

APACHE 1
Kill him.

Apache 3 sheaths his knife and walks toward them.

THE CRYING BRAVE ONE grits his teeth in pain as he pulls himself up. He grabs Apache 3 around the neck with his arm and throws him on the ground; his knife knocked out of his hand.

THE CRYING BRAVE ONE picks up the knife just as another arrow hits him in his leg, just above the knee.

He cries out and again falls onto the ground.

Apache 3 gets up and kicks THE CRYING BRAVE ONE hard in ribs.

Then he slowly and confidently picks up his knife and stands above THE CRYING BRAVE ONE, who is withering in pain.

Apache 3 calmly readjusts his clothes.

Enjoying the power he feels looking down on his conquest.

He takes one last look into THE CRYING BRAVE ONE's eyes.

With a shrill howl he raises his knife high in the air and lunges down...

OFF CAMERA -- BANG!

Apache 3 is lunged forward over THE CRYING BRAVE ONE, and falls dead on the ground.

The two remaining Apache turn, and we see the General and his man Winston fastly approaching.

Winston aims his rifle again. The Apache quickly scatter around as he fires and misses.

Apache 2 sees his chance, and he charges Winston.

Just as he cocks his rifle, Apache 2 flies by him and sinks his knife into his chest.

He falls back hard onto the ground.

The General immediately responds by shooting Apache 2, who also falls off his horse.

Apache 1 shoots an arrow at the General and hits him in the gut; he drops his gun.

Apache 1 charges him with his tomahawk, but the General grabs his wrist and twists it just before they collide, both being knocked off their horses.

They fight hand to hand combat, but the Apache is no match

for the giant General.

The Apache becomes weaker and bloodier until he can barely stand.

APACHE 1

(in Apache)

You think that because you have stronger weapons than us that you more powerful. But all your weapons will not make up for the fact that you have no spirit.

The General picks up the tomahawk.

APACHE 1

I have looked into the faces of many white men as they die... and they are terrified! I do not fear death because I know that in my death I will become stronger.

Apache 1 doesn't flinch as the General forcefully sinks the tomahawk deep into his chest.

At first he withstands the blow. Then his body goes limp and he falls to the ground.

The General looks down at him and sighs; now he can finish what he came for. He turns around quickly toward the boys.

BANG!

He gets shot in the chest.

CUT TO:

CLOSE ON -- Kwiwishdi holding the General's rifle, with a hard hateful look never seen on him before.

The General stumbles toward Kwiwishdi, and collapses on his stomach with his arms at his sides.

His cheek is pressed against the ground, and he is facing Kwiwishdi.

They stare into each other's eyes. The General coughs several more times, spitting up blood.

Kwiwishdi's face changes as he watches the General die. He suddenly feels as if he's lost something. Almost the way he felt as Sha'shima was dying.

The life in the General's eyes slowly fades; his gaze turns

from Kwiwishdi, and falls straight ahead as he breathes his last breath.

Kwiwishdi stares at the General's body.

His daze is interrupted by THE CRYING BRAVE ONE's GROANS as he props himself up.

Kwiwishdi drops the rifle and goes to help him stand up.

The first attempt fails as THE CRYING BRAVE ONE screams out in pain. Then falls back on the ground, only to cry out in more pain.

His body goes limp in defeat.

THE CRYING BRAVE ONE

I cannot.

Kwiwishdi is at a loss for words; he wants to help but doesn't know how.

OFF CAMERA -- we hear HOWLING and HORSE HOOFS approaching; more Apache. THE CRYING BRAVE ONE reaches over and grabs Winston's rifle and sits up.

THE CRYING BRAVE ONE

You must go!

KWIWISHDI

No. Come with us!

THE CRYING BRAVE ONE

I cannot. Take Tehaya and go!

The HOOF BEATS and the HOWLING are closer now.

THE CRYING BRAVE ONE

(quiet, and tender)

Take him home.

A beat, as Kwiwishdi looks over at Tehaya who is struggling to stay alive.

THE CRYING BRAVE ONE

Go.

Kwiwishdi hurries over to Tehaya and lifts him on the horse. Then mounts himself.

He looks back at THE CRYING BRAVE ONE, who gives him a warm, reassuring smile.

He kicks the horse and they're off.

EXT. ROAD -- CONTINUOUS

They reemerge onto the open road as we hear behind them; HOWLING and a GUN SHOT FIRING, followed by another, then another.

He starts to cry. Kicks the horse harder, and they speed up faster and faster as tears stream uncontrollably down his face.

CUT TO BLACK:

FADE IN:

EXT. ROAD -- DAY

We open on the vast plains with the sun getting ready to set.

EXT. ROAD -- CONTINUOUS

Kwiwishdi is riding along holding Tehaya in front of him, who is asleep. The air is beginning to cool as evening approaches.

They pass between two large rocks and come out into a clearing.

Kwiwishdi notices something far off in the distance. He stops the horse and strains to see clearer.

It's the pueblo!

He wakes Tehaya and points.

KWIWISHDI

Look. We are home.

Tehaya sits up in a sudden burst of energy. Kwiwishdi kicks the horse and he sprints on.

As they race toward home, feeling the cool evening wind on their faces and blowing through their hair, they smile and laugh.

As they approach and the pueblo becomes more visible, Kwiwishdi starts to sense something is wrong.

As they ride on the pueblo comes into focus; it looks deserted.

EXT. PUEBLO -- MOMENTS LATER

Kwiwishdi and Tehaya enter the pueblo. Kwiwishdi jumps off

the horse and helps Tehaya down.

They look around in despair. The homes are burnt and destroyed. There is no one in site except some chickens and random animals milling around.

Hanta, emaciated, runs happily up to Tehaya, who greets him.

Kwiwishdi runs through the pueblo; passing by the school house and church, which are left untouched.

He passes by the house where the old blind woman lived, which is in ruins. The empty chair still out front.

All around, everything is destroyed and burnt.

He comes up to his house, which is without exception.

INT. KWIWISHDI'S HOUSE -- CONTINUOUS

Kwiwishdi enters slowly.. His home wasn't burnt, but is in shambles.

He looks around; the baskets of cornmeal still where his mother and aunts left them, the empty beds, and Sha'shima's kachina mask.

EXT. PUEBLO -- LATER

The sun is almost set now as Kwiwishdi walks slowly back to Tehaya. He turns a corner and sees Tehaya on the ground, Hanta lays next to him, loyally.

He runs over to him.

KWIWISHDI

Tehaya!

Tehaya is unconscious and struggling to breath.

CUT TO:

EXT. PUEBLO MAIN PLAZA -- NIGHT

Kwiwishdi has built a fire, and has laid Tehaya down on some blankets. Hanta lay next to him.

Kwiwishdi gives Tehaya some water but he can't swallow and he coughs. His breathing is shallow.

TEHAYA

Where is my mother and sisters?

Kwiwishdi has no answer for him.

TEHAYA

Kwiwishdi.

Kwiwishdi can't form words.

TEHAYA

(louder, more
desperate)

Kwiwishdi!

KWIWISHDI

Yes. I am here.

TEHAYA

I can't feel my body.

He begins to panic.

TEHAYA

I can't feel my body!

Kwiwishdi grabs his hand and squeezes it.

KWIWISHDI

Here. Do you feel that?

Tehaya's panic grows worse and he begins to cry.

TEHAYA

No!

Kwiwishdi lays down next to him and holds him.

He begins singing their *FAVORITE SONG*. His voice is shaky and quivering.

As he sings, Tehaya begins to relax.

Eventually he begins to sing softly along with him.

Kwiwishdi is streaming tears but struggles to keep his wavering voice clear.

Tehaya stops singing.

Kwiwishdi continues singing but is interrupted...

TEHAYA

(flatly)

Kwiwishdi.

A beat.

KWIWISHDI

Yes?

A beat.

TEHAYA

I will tell the Gods of you.

Tehaya's eyes glaze over as he dies.

Kwiwishdi lets himself cry now. He holds Tehaya, burying his face against him.

EXT. PUEBLO -- NIGHT

We see a shot of the full moon high in the star filled sky.

CUT TO:

EXT. PUEBLO -- CONTINUOUS

Kwiwishdi is sleeping, still cuddled up to Tehaya.

He wakes up suddenly and has a moment where he has to figure out where he is.

He sits up and looks down at Tehaya's body. The realization hits him hard.

EXT. PUEBLO -- LATER

Kwiwishdi digging a hole.

CUT TO:

Kwiwishdi carrying Tehaya's body wrapped in blankets.

CUT TO:

Kwiwishdi standing over the unfilled grave looking at his friend.

Then he quickly begins shoveling dirt in.

INT. KWIWISHDI'S HOUSE -- LATER

Kwiwishdi is gathering up his family's belongings.

EXT. PUEBLO -- LATER

He has built a great fire and is burning them. He's down to the last few items and is placing them in the fire from a pile, one by one.

After he's tossed the last one, he reaches into his pocket and pulls out Tehaya's kachina doll.

He gives it a last look, then tosses it in.

CLOSE ON -- the kachina doll as it catches fire.

Kwiwishdi stands in a daze, watching the fire.

He looks down where the pile was and something catches his eye.

He picks it up and we see that it's the postcard that Mary gave him -- ALBUQUERQUE BOYS' DAY SCHOOL.

EXT. PUEBLO ROOFTOP -- MORNING

Kwiwishdi is seated on top of a rooftop calmly watching the sunrise. The postcard in his hands.

We hold on him for a few moments. Then...

EXT. PUEBLO -- LATER

Kwiwishdi is walking through the pueblo along with Hanta.

EXT. JUST OUTSIDE OF PUEBLO -- CONTINUOUS

EXTREME WIDE SHOT -- Kwiwishdi and Hanta look tiny as they exit the pueblo out into the vast plains.

They leave behind them the ruins of the pueblo, save for the church, which is intact, towering above it all with it's high steeple and cross.

FADE TO BLACK:

INT. ALBUQUERQUE BOYS' DAY SCHOOL -- DAY

Mary is giving a lesson. She turns and writes something on the blackboard.

As she begins she hears the children begin to stir joyously.

She turns back around to see that a dog, Hanta, has come in and is romping around happily as the children reach out to pet him.

Hanta comes up to Mary and she reaches down to pet him.

MARY

Hello here. Where did you come from?

As she focuses on Hanta the students abruptly become silent.

She looks up and sees a ghastly figure in the door way; sweaty, dirty, clothing in rags., he can barely stand.

Mary stands, concerned for her students, but also frightened and unable to move or speak.

The figure sways weakly back and forth. Then...

KWIWISHDI
(hoarsely)
Hello Miss Mary.

Mary's face grows softer.

Kwiwishdi's knees buckle and he collapses on the floor. The students gasp.

Mary quickly goes to him.

INT. MARY'S HOUSE WASHROOM -- DAY

Mary is giving a weak Kwiwishdi a bath.

CUT TO:

INT. MARY'S HOUSE DINING AREA -- LATER

Kwiwishdi is eating some stew and bread. Mary sits across the table, watching him silently.

EXT. MARY'S HOUSE -- NIGHT

We see Mary's little house now in the evening as people walk by.

INT. MARY'S HOUSE LIVING ROOM -- CONTINUOUS

CLOSE ON -- Hanta sound asleep on the rug.

CUT TO:

CLOSE ON -- Kwiwishdi, also sound asleep on a chair.

WOMAN (O.S.)
(softly)
So how is he?

CUT TO:

INT. MARY'S HOUSE DINING AREA -- CONTINUOUS

Mary shakes her head and shrugs her shoulders slightly.

She is seated at a table with the woman, having tea. We now see that the woman is Barbara Schilling.

Mary looks distraught. She holds her tea cup firmly with

both hands. Barbara is nonchalant as always.

Mary

He's hardly spoken three words since he's arrived.

BARBARA

And how did he get here?

Again, Mary has no answer. She looks toward Kwiwishdi across the room.

A beat.

MARY

I can't even imagine what he's been through.

(beat)

MARY

His entire life as he knew it is... gone.

BARBARA

Well isn't that what you wanted?

Mary looks Barbara directly in the eyes. Then turns away looking out the window.

INT. MARY'S HOUSE KITCHEN -- DAY

Mary is unwrapping corn, preparing a meal.

Kwiwishdi enters, and stands at the doorway rubbing the sleep from his eyes.

MARY

Well, good morning.

Kwiwishdi cracks a smile.

MARY

Are you hungry?

A beat.

He nods his head.

Mary continues unwrapping the corn as Kwiwishdi watches.

MARY

Would you like to help?

A beat.

He nods his head, then walks over next to her.

WIDE SHOT -- we hold on them for a moment, unwrapping corn together.

INT. MARY'S HOUSE LIVING ROOM -- NIGHT

Kwiwishdi is sitting on the floor next to Hanta, staring into a fire burning in the fireplace.

Mary is seated at her desk grading papers. She glances up at him occasionally.

She removes her glasses and sets them on the desk.

MARY

Kwiwishdi.

He doesn't respond. Just continues to watch the fire. She continues anyway.

MARY

I've received permission to enroll you in my class.

Still nothing.

MARY

You'll be the first indian boy to join the school. Isn't that exciting?

More silence.

MARY

You can begin tomorrow. I'll leave some clothes out for you in the morning.

Kwiwishdi doesn't move, still staring into the fire.

Then...

KWIWISHDI

Thank you Miss Mary.

A beat.

MARY

(softly)
You're welcome.

INT. MARY'S HOUSE LIVING ROOM -- MORNING

Kwiwishdi wakes up. We hear the sound of Mary preparing breakfast in the kitchen.

He looks at a bench nearby and we see the clothes Mary has laid out.

CUT TO:

Kwiwishdi walks up to the bench and looks down.

KWIWISHDI'S POV -- we now see the clothes close up. It is a uniform closely resembling the one he wore at the boarding school.

EXT. ALBUQUERQUE STREET -- LATER

Mary leads Kwiwishdi by the hand down the street amongst people staring and gawking at them.

EXT. ALBUQUERQUE BOYS' DAY SCHOOL -- LATER

Mary and Kwiwishdi make their way through the yard as boys play. They greet her warmly, but look at Kwiwishdi with trepidation. Most of them have never seen an indian before.

INT. ALBUQUERQUE BOYS' DAY SCHOOL -- CONTINUOUS

The students are settling in at their desks.

Mary takes Kwiwishdi up to the front of the classroom. The boys' murmurs quiet down out of curiosity.

She stands behind him facing the class, hands on his shoulders. Kwiwishdi stares out blankly.

MARY

Boys... this is Kwiwishdi.

STUDENT 1

(crudely)

What?!

MARY

(slower)

Kwiwishdi.

STUDENT 2

What kind of a name is *that*?

The class laughs.

MARY

(sharply)

Quiet!

The students freeze. Mary has never raised her voice to them before.

A beat.

She motions Kwiwishdi toward an empty desk. He walks over and takes it.

Mary turns around and grabs a piece of chalk.

Her hand is shaking.

She takes a breath, then writes on the blackboard -- QUIWISHDY.

She turns around.

She tries to speak forcefully, but her voice is shaky.

MARY

He is a new student here... His name is Kwiwishdi... So *learn* it!

She looks out at her students, who are respectfully silent.

A beat.

She breaks out of her anger and rubs her hands together to remove the chalk.

MARY

Please stand.

The students all rise and turn their attention to the American flag hanging to the left of the blackboard.

Kwiwishdi looks around at them confused.

Then he stands as well.

Mary places her right hand over her heart. The students follow.

Kwiwishdi does the same.

STUDENTS

I pledge allegiance... to the flag... ... Of the United States Of America...

THE *PLEDGE OF ALLEGIANCE* CONTINUES OVER:

EXT. SCHOOLYARD -- DAY

Kwiwishdi stands alone among the other playing students.

STUDENTS (V.O.)

... And to the republic, for which it
stands...

He suddenly strips off his jacket. Then unbuttons the top
of his undershirt, and pulls it out from his pants. Mary
see's him.

STUDENTS (V.O.)

... One nation... under God...
indivisible...

We hold on the final image:

FULL SHOT -- Kwiwishdi standing tall in the schoolyard.

The top of his undershirt open, exposing his bare shoulder.
While the long tails hang out low near his knees.

A lone Indian boy in a makeshift-*MANTA*, surrounded by
uniformity.

STUDENTS (V.O.)

... With liberty and justice for all.

FADE OUT:

THE END